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श्रीमत्पातञ्जलमहाभाष्यसूक्तिसुधाबिन्दवः

The Nectar-Drops of Fine Statements in Patañjali's *Mahābhāshya*

P. Sri Ramachandrudu

2009

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Śatādhika Grantha Niramātā
Mahāmahopādhyāya
Porf. P. Sri Ramachandrudu

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by

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श्रीः

To

Sri Mangipudi Venkata Sastry

and

Srimati Sita Mahalakshmi

The Parents of My Wife

with

Reverence

काश्यामुषित्वा सुचिरं योऽध्यैष्ट फणिभाषितम्।
बुधोत्तमात् मानवल्लि श्रीगङ्गाधरशास्त्रिणः।।

मङ्गिपूडीत्युपाह्वाय श्रीमद्वेङ्कटशास्त्रिणे।
श्रीमत्सीतामहालक्ष्म्यै श्वशुराभ्यामियं कृतिः।।

पातञ्जलमहाभाष्यमधुरोक्तिसमञ्चिता।
समर्प्यते बुधहिता तदाशीर्बलगुम्फिता।।

पुल्लेल श्रीरामचन्द्रः

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श्रीः

योगेन चित्तस्य पदेन वाचां
मलं शरीरस्य च वैद्यकेन ।
योऽपाकरोत् तं प्रवरं मुनीनां
पतञ्जलिं प्राञ्जलिरानतोऽस्मि।।

ॐ नमः पाणिनिकात्यायनपतञ्जलिभ्यः
शब्दविद्यासप्रंदायकर्तृभ्यो
नमो महद्भ्यो नमो गुरुभ्यः

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श्रीः

Introduction

While Panini's अष्टाध्यायी is the earliest model for the perfect form of the ***Sutra*** literature the ***Mahabhashya*** of Patanjali is foremost in the whole range of ***Bhashya*** literature.

It is a commentary on the ***Sutras*** of Panini and at the same time a critical examination of the ***Vartikas*** of Vararuci. The entire ***Bhashya*** is in the form of questions and answers written in an inimitable simple style which gives the feeling of going through dialogues between two scholars engaged in an animated discussion pertaining to Grammar and various principles connected with the science of words or speech. Though the ***Bhashya*** is available on the whole of अष्टाध्यायी it is missing on many सूत्रs through out.

There is a belief among scholars that some portions of ***Mahabhashya*** are lost to us now. The ten verses at the end of the 2nd काण्ड of वाक्यपदीय of of भर्तृहरि throw much light on the great tradition of व्याकरण that was prevalent for a long time ever since the appearance of अष्टाध्यायी of पाणिनि in the 7th centuryB.C. (According to some Indian Scholars पाणिनि flourished long before 7th century B.C.) :

प्रायेण संक्षेपरुचीनल्पविद्यापरिग्रहान् ।
संप्राप्य वैयाकरणान् संग्रहेऽस्तमुपागते।। (वा.प. २.४७६)

There was a commentary called संग्रह by व्याडि (who is said to be uncle of पाणिनि) of one lakh verses, on the अष्टाध्यायी of पाणिनि But having reached persons of limited learning and mental abilities who were interested only in brief expositions, it was lost.

कृतेऽथ पतञ्जलिना गुरुणा तीर्थदर्शिना।
सर्वेषां न्यायबीजानां महाभाष्ये निबन्धने।। (वा.प.२.४७७)

Then the respectable Guru (Teacher) पतञ्जलि who is well-versed in all the आगमs (at the works on sciences) has written महाभाष्य

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in which all the न्यायs (logical arguments useful for the व्याकरण) and बीजs (the seeds of all the technical formule concealed in the सूत्रs) are explained.

अलब्धगाधे गाम्भीर्यादुत्तान इव सौष्ठवात्।
तस्मिन्नकृतबुद्धीनां नैवावस्थित निश्चयः।। (वा.प.२.४७८)

Men of ordinary intellect could not fully comprehened this work on account of depth of its subject though it appears outwardly as simple and clear.

बैजिसौभवहर्यक्षैः शुष्कतर्कानुसारिभिः।
आर्षे विप्लाविते ग्रन्थे संग्रहप्रतिकञ्चुके।। (वा.पा.४७९)

This work which was an armour protecting संग्रह was subjected to disrespect by some writers like बैजि, सौभरि and हर्यक्ष who were giving importance to dry logic with no support of आगमs, the ancient sacred texts.

''यः पतञ्जलिशिष्येभ्ये भ्रष्टो व्याकरणागमः।
काले स दाक्षिणात्येषु ग्रन्थमात्रे व्यवस्थितः।।'' (वा.प.४८०)

This व्याकरणागम which was thus, spoiled at (or slipped from) the hands of the later students of पतञ्जलि on account of the loss of traditional learning, remained, in course of time, among the scholars of the South as a mere book (without traditional study). Here 'South' appears to be including Ceylone also.

पर्वतादागमं लब्ध्वा भाष्यबीजानुसारिभिः।
स नीतो बहुशाखत्वं चन्द्राचार्यदिभिः पुनः ।। (वा.प.२.४८१)

The same व्याकरणागम was again acquired by the आचार्यs like चन्द्राचार्य from the mountain and made to spread in several branches.

पुण्यराज, the commentator on वाक्यपदीय explaines पर्वतात् as त्रिकूटैकदेशवर्तित्रिलिङ्गैकदेशात् which means - "from some part of त्रिलिङ्ग पर्वत which is a part of त्रिकूटपूर्वत''। As explained further by him the

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original व्याकरणागम which was inscribed by रावण on the slabs of stones was brought by a ब्रह्मराक्षस and was given to आचार्यs like चन्द्राचार्य, वसुरातगुरु and others which was propagated by them.

''न्यायप्रस्थानमार्गास्तानभ्यस्य स्वं च दर्शनम्।
प्रणीतो गुरुणास्माकमयमागमसंग्रहः।।'' (वा.प.२.४८२)

Our teacher वसुरातगुरु has composed आगमसंग्रह the compendium of the व्याकरणागम, after making a thorough study of many theories connected with logic and adding the theories acquired by him through traditions.

''वर्त्मनामत्र केषांचिद् वस्तुमात्रमुदाहृतम् ।
काण्डे तृतीये न्यक्षेण भविष्यति विचारणा।।'' (वा.पा.२.४८३)

In this chapter (द्वितीयकाण्ड) a broad view of these is given. They will be discussed in detail, in the third काण्ड.

One may ask - why should you study the theories based on various other logical concepts? Is it not enough if you present your own poersonal views? - in reply to this it is said -

''प्रज्ञा विवेकं लभते भिन्नैरागमदर्शनैः।
कियद्वा शक्यमुन्नेतुं स्वतर्कमनुधावता।।'' (वा.प.४८४)

By the study of various doctrines of different आगमs, one's mind gets clarity. How much a man would be able to understand if he depends entirely on his own logical thinking?

तत्तदुत्प्रेक्षमाणानां पुराणैरागमैर्विना।
अनुपासितवृद्धानां प्रज्ञा नातिप्रसीदति।।'' (वा.प.४८५)

When the men go on thinking about and infering things with the help of their personal observation only without the help of the old आगमs (Sastric works) and without serving the elders (without learning from elderly scholars) their प्रज्ञा, i.e. प्रतिभा, the inborn intellectual power is not properly purified and; it would remain bogged in the mire of dogmatic thinking.

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From what all is said by Bhartrhari here, it appears that not only the traditional study of ***Mahabhashya*** but the book also was lost for a long time in the North India, and only the book was preserved in the South. But the traditonal doctrines connected with ***Mahasbhashya*** were preserved on a mountain called त्रिकूट, perhaps in Lanka on the rocks inscribed by रावण which was restored to the आचार्यs like चन्द्र and others. Again that tradition must have been preserved by Bhartrhari in his ***Vakyapadiya***. Here is a suggestion that the ***Mahabhashya*** can be correctly interpreted and understood only with the help of व्याक्यपदीय। But these verses do not indicate that some portions of ***Mahabhasyha*** are lost to us now.

The Indian cultural tradition holds every आचार्य, an exponent of any Sastric system, at the highest esteem maintaining that such and such an आचार्य got a particular system directly revealed to him by a god or saying that such and such an आचार्य was the अवतार, (incarnation) of this particular god. As is declared by the Lord Srikrshna in ***Bhagavadgita.***

''यद्यद्विभूतिमत्सत्त्वं श्रीमदूर्जितमेव वा।
तत्तदेवावगच्छ त्वं मम तेजोंऽशसंभवम्।।'' (१०.४१)

Any being with extraordinary power and brightness is believed as having born with the part of the splendour of the Supreme Being; i.e. Brahman, which is nothing but incomprehensible power and energy. It is that power which manifests itself in various degrees in different beings according to their capacity to hold and display it in the form of इच्छाशक्ति (the will-power) ज्ञानशक्ति (the power of knowledge) and क्रियाशक्ति (power of action). Even those gods of whom some of the great men are said to be the अवतारs (incarnations) are the repositaries of such power in various degrees. All great personalities whether they are ***Yogins***, ऋषिs, मुनिs आचार्यs, Kings, ministers, rulers, administrators, scholars or leaders are endowed with very small particles of one or two or three शक्तिs mentioned

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above which place them above all other mortals. Such power can be found even in some of the other creatures and immovable objects also. Even after the disapperance of such great personalities, our respects offered to them and the prayers addressed to them are sure to give desired results, because, though their mortal coils are gone long ago the great शक्ति which they were holding is always there eternally in the form (or as part) of the Supreme Being. Thus when we pray to Panini, Katyayana and Patanjali, the ज्ञानशक्ति which was held by them which is in tact in the Brahman as an aspect of विद्या would respond to our prayers and give us atleast some inclings of that विद्या। That is the reason why we are taught to bow and pray to the ancient वंशर्षिs of different विद्याs, to the आचार्यs like Sri Sankaracharya, Sri Ramanujacharya, Sri Madhvacharya and others so that we can partake of their ज्ञानशक्ति।

Patanjali is said to be the incarnation of the आदिशेष, the serpent - god. His word is taken as the final authority in व्याकरण by all the grammarians who follow the Paninian system of grammer. Though many of the आचार्यs like Panini, Patanjali, Sri Sankara and others are undoubtedly the अवतार of the ज्ञानशक्ति in its different aspects, they do not appear, as we can see from their writings to have led secluded lives away from the tumults and turmoils of the society in which they were born. They were fully alive to what is going on around them in the world and they were trying to lead the people in a Dharmic way of life in its different aspects-mundane, religious and spiritual. From many statements found in ***Mahabhashya*** it is clear how Patanjali was moving about in the society with a keen observation of men and manners. His fine sense of humour also can be found in some of these statements.

One point is to be remebered here. While giving highest respect to the आचार्यs and earlier writers the Indian academicians of any field and of any age never hesitated to present their own views against

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the views of the earlier writers, however respectable they were being helpful, in their own way, in keeping the light of knowledge aloft throughout the ages. Such has been the sturdy courage in maintaing independence of thinking and expression ***which can be found only in India***.

Though Patanjali is taken as the highest authority on ***Vyakarana***, there are many later आचार्यs who do not agree with many of his theories and statements. For example, कुमारिलभट्ट the greatest authority on पूर्वमीमांसा criticises many views of Patanjali. In the व्याकरणाधिकरण (जै.सू. १.३. २४-२९) he examines all the प्रयोजनs of ***Vyakarana*** listed by Patanjali, one after the other, and says all these so called benefits can be achieved from other ***Sastras*** like ***Nirukta, Purvamimasa*** and ***Pratisakhyas*** and etc. He finds fault with Patanjali for having replaced the words - 'मन्त्रो हीनः'' in the famous ***Mantra*** quoted in ***Paniniya siksha*** with ''दुष्टः शब्दः'' He also does not accept the interpretation given by Patanjali of the two Rks 'चत्वारि वाक् परिमिता' and 'चत्वारि शृङ्गा''. Referring to the later ***Mantra***, Kummarila remarks - if the interpretation of the ***Vaiyakarans*** is to be accepted just on account of the identity of the numbers without any reference to the context, other ***Sastrakaras*** like the ***Vaiseshikas*** also may interpret them to suit their own theories. He also opines to say that there is लाघव because one can know the language easily with the help of ***Vyakarana*** is far away from truth, for such a highly complicated procedure like the धातुपाठ, गणपाठ, उणादिपाठ with various technical terms and long discussions is introduced to explain only those words which are already known in the world (लोकप्रसिद्ध) and nothing new is added. To call this 'लाघव' is a misnomer.

Kumarila ridicules the three ***Munis - Panini, Katyayana*** and ***Patanjali*** for having used words which are not correct even according to the rules laid down by themselves and exclaims. "One

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is at a loss to understand how a horse - rider would foregt about the horse he is riding on".

"सूत्रवार्तिकभाष्येषु दृश्यते चापशब्दनम्।
अश्वारूढाः कथं चाश्वान् विस्मरेयुः सचेतनाः॥" (तन्त्रवार्तिकम्. पं.१९२)

After making such a scathing criticism against ***Vyakarana*** Kumarilabhatta at last agrees, some how, to give some important role to this ***Sastra*** in deciding what is a correct word and what is incorrect (see my article on ***"Kumarila Bhatta on the prayojanas of Vyakarana"*** in the book ***"Studies in Mimamsa"***, Motilal Banarsidass 1994)

Jayantha Bhatta (12th century A.D.) repeats almost all the arguments against ***Vyakarana*** in ***Nyayamanjari*** and adds a few more points criticising the treatment of subjects like ***Karakas*** by Panini. He quotes a ***Sutra*** of बृहस्पति which says that ***Vyakarana*** is an incurable disease which continues to troble the man till his death.

"तथा च बृहस्पतिः - प्रतिपदमशक्यत्वात्, लक्षणस्याप्यव्यवस्थितत्वात् तत्रापि स्खलितदर्शनात् अनवस्थाप्रसंगाच्चामरणान्तो व्याधिः व्याकरणम् इत्यौशनसाः" इति। (व्यायमञ्जरी Part I. P. 384)

He also feels that ***Vyakarana*** would be studied only by a hanted person or a person afraid of punishment from the king or by one who is cursed by his parents :

"दुष्टग्रहगृहीतो वा भीतो वा राजदण्डतः।
पितृभ्यामभिशप्तो वा कुर्याद् व्याकरणे रतिम्॥" (Abid P.384)

As the above account shows, no 'शास्त्रकार', however great he may be, is accepted as an absolute authority on any subject. Every theory or doctrine is subjected to thorough scrutiny by different scholars of difference ages. This is the case with every ***Sastra*** without exception. This scholastic tradition in India is not based on the attitude of "criticism for criticism's sake" but on the strong desire to reach at the truth at all levels in every literary field. This is clearly stated by Abhinavagupta (10th century A.D.) a highly respected आचार्य of

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Kashmir Saivism and a great scholar of many ***Sastras*** with independent thinking indefatigable self-confidence, and bold assertions, in the well-konwn verse -

''ऊर्ध्वोर्ध्वमारुह्य यदर्थतत्त्वं धीः पश्यति श्रान्तिमवेदयन्ती।
फलं तदाद्यैः परिकल्पितानां विवेकसोपानपरम्पराणाम्।।''

"If the intellect rises to the new heights without any feeling of exertion and tiredness and is able to see the truth about various things (subjects), it is the fruit of the series of steps leading to discrimination, (विवेक), laid by the earlier thinkers".

It is with this spirit one should approach any Sastra and then only one would be in a position to appreciate it and get the full benefit.

I would like to draw the attentions of readers to find out if there is any special significance in the following three statemtns of Patanjali.

1. In the para with number 60 it is said the clod thrown up falls down on the earth because it is the product of the earth and so its सजातीय।

2. Para No. 124 काल is defined as the one which is responsible for the increase and dicrease of the bodies where as Naiyayikas have a different definition - According to them काल is that which is responsible for the consideration of 'old' and 'young' etc. Again there is discussion about काल and motion etc. in the Para **147**.

3. Under para 166 there is a discussion about the नित्यत्व of the ***Veda*** which is different from what is accepted by the मीमांसक्s and ***Vedantins***.

Here is an instance of Indological blunder committed by some Western scholars : Under the सूत्र - ''हेतुमति च'' after discussing the propriety of the use of Present Tense in sentences like ''कंस घातयन्ति'' and ''बलिं बन्धयन्ति'' etc. Patanjali writes to explain how

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it is correct to use the present tense even when the story of कंसवध and बलिबन्ध is recited by the singers called ग्रन्थिक :

''तेऽपि तेषामुत्पत्तिप्रभृति आविनाशात् तद्दीर्व्याचक्षाणाः सतो बुद्धिविषयान् प्रकाशयन्ति। आतश्च सतः। व्यामिश्राश्च दृश्यन्ते - केचित् - कंसभक्ता': भवन्ति केचिद्वासुदेवभक्ताः। वर्णान्यत्वं खल्वपि पुष्यन्ति - केचित् कालमुखा भवन्ति; केचित् रक्तमुखाः।।'' (for translation see para **144**)

Some Western scholars of the early 20th century, like A.B. Keith, Hillebrandt, Grosse, Gray and Redgeway, having wrongly understood the meaning of the passage entered into highly spirited discussions which, in writing, run into hundreds of pages, regarding the origin and mode of the Indian drama.

First of all these scholars appear to have missed one main point in Patanjali's statement; who mentions three different things - (1) the enactment by the actors, of the killing of Kamsa by Krishna, (2) the portrayal of the same in paintings, and (3) the narration of the same incident by the minstrels called ग्रन्थिकाs. It is while describing the narration of the story by the minstrels he uses the sentence ''वर्णान्यत्वं खल्वपि पुष्यन्ति - केचित् कालमुखा भवन्ति केचित् रक्तमुखाः'' etc. (they exhibit change of colour also, the faces of some becoming black, and of some becoming red). This mainly refers to the change of colours of the listenes' faces only due to emotional changes. This may refer to such changes in the singers faces also, but this does not refer to the actors at all who are mentioned earlier before mentioning paintings by painters.

With reference to the singers it is explained - by some scholars - "the Granthikas divided themselves into two parties; those representing the followers of Kamsa had their faces blackened, those of Krishna had their faces red and they expressed the feelings of both sides through out the struggle from krishna's birth to the death of Kamsa". Taking this as applicable to the actors who stage a drama with the 'Kamsa's killing' (कंसवध) some scholars interpreted that the actors who represented Kamsa, and his men painted their faces

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with black colour and those representing Krishna and his men with red colour.

Some of these Indologists tried to find references to the struggle between the fair coloured Aryans and the black-skinned Non-Aryans, the Aryans being represented by Krishna (though he is known black in colour) and his party and the Non-Aryans by Kamsa and his men. They forgot or ignored the fact that Kamsa was the uncle of Krishna and both of them belong to the same family. Another scholar induldged, it was indicated by one of these scholars, in a more wild imagination that Kamsa and his men were representatives of Kauravas the Non-Aryans and Pandavas were the Aryans of fair complexion. He was guided by the sound **'K'** in 'Kasma' and 'Kauravas' as was ridiculed by another scholar, and forgot or ignored the fact that Kauravas and Pandavas were the first cousins. This is one of the hundreds of instances where some of the Western scholars (not all) had tried to impose and perpetuate strange theories on Indian culture and history and distort them.

All these arguments and controversial theories regarding the origin of Sanskrit drama are based, as is indicated above, on the wrong interpretation of this sentence of ***Mahabhashya***. As has been explained above, this sentence is concerned only with oral performance of the Granthikas; it is not at all concerned either with the performance of the actors or with the paintings of the painters; because it is said in answers to the question - ''ग्रन्थिकेषु कथम् यत्र शब्दग्रन्थगडुमात्रं लक्ष्यते?'' (the use of वर्तमानकाल may be justified in the visual performances like staging of a drama and painting the picturs; but how to justify its use in connection with the performance by the ग्रन्थिकs where sound, book and horde of men is seen-?) The answer is - Yes; even there the use of वर्तमानकाल is justified, because the whole incident of ***Kamsavadbha*** is mentally viusalised by the audience as though everything is happening before their eyes. The audience get emotionally so invovlved in the situation that they are divided mentally into two groups (parties) one group having Krishna

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as their favourite and another group having Kamsa. As the narration of the story is in progress when the men of one group find their favourtie having an upper hand they are elated with their faces brightened (रक्तमुखाः) and they are dipressed with their faces turning black (कृष्णमुखाः) when they see him in a disadvantgious position. The word 'पुष्यन्ति' (develop) in the sentnece ''वर्णान्यत्वं पुष्यन्ति'' (they develop change in the colour) is significant. Thus, there is no question of anyone painting his face with black colour or red colour as is thought by these great Western Indologists who with their superficial knowledge of Sanskrit and with the utter lack of acquaintence with Indian traditions, have miserably failed to understand the significance of this passage, and adding their own biased views wrote hundreds of pages and misled the readers like myself, who never cared to go to the orignal text and examine carefully, but believed what ever is written by a Westerner as the वेदवाक्।

A few weeks ago when I happened to examine the meaning of this passage I found how it was minsinterpreted by some of the Western scholars. I was happy, I could discover a new point of academic interest, because I did not rembember any Indian writer of the History of Sanskrit literature pointing out this misinterpretation. But, to be doubly reassured I consulted ***the History of classical Sanskrit literature*** by Sri K. Krishnamachariar which was accidentally on my table. To my dismay and happiness, dismay because mine was not a new discovery and happiness because it was pointed out by an Indian scholar long ago in 1937, I found the misinterpretion betrayed on page 594; quoting two passages, one from ***Padamanjari*** of Haradatta and the other ***from Vakyapadiya.*** Even then I am including ***my 're-discovery'*** in this introduction so that it will be known to the young scholars who may read these pages how the history and culture was misinterpreted and misrepresented, either wantonly or out of ignorance by some scholars.

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Referring to the passage in ***Mahabhashya.*** Bhartrhari says in ***Vakyapadiya*** -

''शब्दोपहितरूपांश्च बुद्धेर्विषयतां गतान्।
प्रत्यक्षमिव कंसादीन् साधनत्वेन मन्यते।।'' (वा.प.सा.स.५)

"The Bhashyakara considers Kamsa and others whose forms are presented through words and made the object of the mind as कर्म as though they are actually seen at the time of performance".

Refering to the question ''ग्रन्थिकेषु कथम्'' Helaraja writes on the above कारिका - चिरकालातीतत्वात् कंसादीनां बहिः असत्त्वात् बुद्धिगोचरतया सतः विद्यमानांस्तान् प्रकाशयन्ति शब्देनावभासयन्ति। बुद्धिप्रतिभास्येव ह्याकारः शब्दार्थः न वस्त्वर्थः। तथा च कथकः श्रोतरि कंसाद्याकारप्रत्ययजननात् बुद्धिवासुदेवेन बुद्धिकंसं घातयतीति ...''

''कंस and others who passed away long ago are not there out side; But they are there as conceived by mind and they are made to appear there (in the mind); because the meaning of a word is only the form (आकार) which is formed and appears in the mind, but not an external object. Thus the story-teller produces the images (आकारs) of कंसादि, and makes the mental Kamsa killed by mental Vasudeva".

Here the statement of Helaraja - बुद्धिप्रतिभास्येव ह्याकारः शब्दार्थः is very ipmortant as it reflects the views of the grammarians, who take the mental object, i.e. the image of the object created in the mind, as the meaning of a word but not the external object. Thus 'घट' does not mean the pot in the house or else where but only the image of घट formed in the mind. The same idea he expresses in another place (under the ***Karika*** 103 of the same समुद्देश) ''व्याकरणे हि शब्दार्थः अर्थः न वस्त्वर्थः''

Haradatta repeats the idea contained in the statement of Patanjali adding some explanatory words -

''येऽपि ग्रन्थं वाचयन्तः कंसवधमाचक्षते कथिका नाम तेऽपि उत्पत्तिप्रभृति

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आविनाशात् कंसादीन् वर्णयन्ति। तेऽपि वर्ण्यमानाः श्रोतृणां बुद्धिस्थाः प्रत्यक्षवद् भवन्ति। चित्तमपि तेषां तदात्मकमिव भवति। अत एव व्याश्रिताश्च भवन्ति। नानापक्षसमाश्रयः व्याश्रयः। केचित्कंसभक्ताः केचित् वासुदेवभक्ताः। वर्णान्यत्वं ... कालमुखाः॥'' (३.१.२६)

"Those who are called कथिक, while reading from the book expound the killing of Kamsa and describe कंस and others from their birth to death. Those persons of the past who are described get into the minds of listeners and become as though they are actually seen. Their mind gets identified, as it were, with them (कंसादि). That is the reason why they become व्याश्रित. 'व्याश्रय' means to take different sides (parties). (On account of their emotional identity with the persons presented through the story) some become sympathisers of Kamsa and some of Vasudeva ..."

While commenting on the passage of ***Mahabhashya*** Kaiyata simply quotes the above ***Karika*** of Bhartrhari and remarks शेषं भाष्यं स्पष्टम्। Nagesa adds a few points - "Describing the prosperity of Kamsa and others the Granthikas transfer the persons like Kamsa and others who are in their minds into the minds of the audience". "They appear to have been devided into two parties which is not possible if they do not feel the presence of the कंसादिs. ''तत्कालमृते स्वपक्षे इव वर्णान्यत्वं पुष्यन्ति, पुष्टं कुर्वन्ति, दधतीत्यर्थः। "As on the occasion of the death of their own partymen they get change of colour".

As is rightly remarked by Sri Krishnamachariar "viewed impartially, Patanjali's expressions do not admit of any confusion and obscurity". At the end of the para 558 (Page 541) he adds a small para in inverted commas - "It is the faces of the hearers that change color at hearing the incidents of the story so vividly pictured before them by the reciters, and it is the hearers that feel pity and pleasure during the narration of the incidents". (P. 541)

These are some of the intersting statements found in ***Mahabhashya*** some of which are repeated twice, thrice and even

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four times under different topics. These statements enliven the discussions on various topics connected with ***Vyakarana*** which, being purely technical, are dry and incipid, and help the students to remember the subjects, while discussing which, these statements are made.

While going through ***Mahabhasya,*** I had collected some of these statements long ago and now I present them in a book form for the convenience of those who are already familiar with them so that they could recollect and enjoy them once again. Patanjali appears to be the first writer on a ***Sastra*** to introduce such fine statements to enliven the discussions.

Many great आचार्यs and eminent scholars of various Sastras have followed Patanjali and introduced such beautiful statements in their works also, some of them repeating them from earlier works. The ***Purvamimasa Bhashya*** of Sabarasvamin, the ***Vartika*** there on of Kumarila Bhatta, the Bhashyas of Sri Sankaracharya, the works of writers like Vachaspati Misra, Jayantabhatta, Vidyaranya and others are full of such fine statements. There are some later आचार्यs who do not appear to have such sense of humour and so not interested in bringing such expressions in their works being more busy in searching words and phrases to criticise and censure their so called adversaries.

It will be an interesting study if all such statements are collected from the ancient Sastric works and brought out in one or more volumes with indication of the contexts, whenever possible, in which they occur. They express the fine sense of humour of our ancient writers and the clarity in their thinking. About 210 statements of topical values, were selected from the सूत्रभाष्य and the गीताभाष्य of Sri Sankaracharya and were added as appendice to the volumes of my commentaries in Telugu on them. Though the selection of such statements does not involve great scholarship and intelligence, they may be useful when made available in one place in kdling interest among the readers to go to the originals and further get benefited.

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I am dedicating this tiny volume sanctified by the name of Patanjali, to my revered father in-law Sri Mangipudi Venkatasastry garu a great ***Vaiyakarana*** and my mother-in-law Srimati Sita Mahalakshmi garu as a token of respect. Sri Venkata Sastri garu went to Varanasi, when he was just about 14 years old and stayed there for about 20 years and mainly studied ***Vyakarana*** with the famous scholar Mahamahopadhyaya Sri Manavalli Gangadhara Sastri garu. It is said, like many persons from different parts of India who used to go to 'काशी,' the famous seat of higher learning, for studies Sri Gangagdhara Sastri garu also went to Kasi from a village in the Andhra Desa and settled down there.

After returning to his native place in the 34th year of his age Sri Venkata Sastri garu who was well-known, in these parts as a great काशीपण्डित taught ***Vyakarana*** and other subjects to many students. My revered father Sri Pullela Satyanarayana Sastri garu was one of his students of ***Vyakarana***. Sri Venkata Sastri garu led the pious life of a ऋषि on the banks a small river कौशिकी, a tributory of the river गौतमी spending all his time in the अध्यापन of the Sastras.

It is hoped that this book will be read with interest by the students of Sanskrit in general and the students of ***Vyakarana*** in particular who will be enthused for the careful study of ***Mahabhashya***.

Hyderabad
6.3.2009

P. Sri Ramachandrudu

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श्रीमत्पातञ्जलमहाभाष्यसूक्तिसुधाबिन्दवः

The Nectar-Drops of Fine Statements in Patanjali's *Mahabhashya*

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श्रीः

स्वस्ति श्रीगणेशाय नमः

श्रीमत्पातञ्जलमहाभाष्यसूक्तिसुधाबिन्दवः

The Nectar-Drops of Fine Statements in Patanjali's *Mahabhashya*

In Patanjali's महाभाष्य there are many beautiful statements to be ever remembered and enjoyed like the poetical passages and to be used in scholarly writings and discussions. Some of them throw light on many intricate points connected with Sanskrit grammar and its philosophical concepts; some reflect the social conditions and customs of the day while some are like general statements and proverbs used for elucidating and explaining the subject under discussion. Some of such statements are culled and presented here with the brief outlines of their contexts wherever it is possible for the benefit of those who want to find them in one place and use them according to their academic needs.

1

Here is the oft-quoted statement explaining the प्रयोजन of the study of *Vyakarana*, grammar ''रक्षोहागमलघ्वसन्देहाः प्रयोजनम्''।

(पस्पशाह्निकम्)

रक्षा = protection of the Vedas, ऊह = capacity to coin the correct words, लघु = लाघव = precedural easiness in mastering the language and its vocabulary and असन्देह = being free from all doubts regarding the use of the language. These four are the प्रयोजन purpose, to be achieved by the study of grammar. There is a well-known Vedic statement आगम which is प्रयोजन i.e. प्रयोजक, ordaning the study of grammar. With reference to आगम, the word 'प्रयोजन' in this sentence means 'प्रयोजक' ।

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As is generally believed this ''रक्षोह ..... '' is a statement of Patanjali. But Sayana in his *Rgveda bhashya bhumika* said that it was a statement of Vartikakara, Vararuci.

2

''आगमः खल्वपि -''ब्राह्मणेन, निष्कारणो धर्मः
षडङ्गो वेदोऽध्येतव्यो ज्ञेयश्च'' इति । प्रधानं च
षट्सु अङ्गेषु व्याकरणम्। प्रधाने कृतो यत्नः
फलवान् भवति।'' (पस्पशाह्निकम्)

"The Veda also ordains - "The Veda with all the six auxiliary sciences should be studied and understood properly by a Brahmana. This is his pious duty to be performed without aspiring for any fruit" (निष्कारणो धर्मः)

Vyakarana is the foremost among the six अङ्ग s, auxiliary sciences. Any effort made in an important field bears fruit.

3

After the five प्रयोजन s mentioned in ''रक्षोहागम'' etc. a few more प्रयोजनs are listed saying ''इमानि च भूयः शब्दानुशासनप्रयोजनानि'' "these are, again, the प्रयोजनs of शब्दानुशासन । According to Kaiyata the first five प्रयोजनs are मुख्य, important, and the latter ones are secondary. But as is already indicated the first five प्रयोजनs might have been mentioned by the वार्तिककार and after explaining the meaning of that sentence Patanjali must be giving a list of these प्रयोजनs by himself starting "these are again other प्रयोजनs". The following is the list in abbrivated form, elaborated later on.

1. तेऽसुराः। 2. दुष्टः शब्दः । 3. यदधीतम्। 4. यस्तु प्रयुङ्क्ते । 5. अविद्वांसः । 6. विभक्तिं कुर्वन्ति। 7. यो वा इमाम् । 8. चत्वारि । 9. उत त्वः। 10. सक्तुमिव। 11. सारस्वतीम् । 12. दशम्यां पुत्रस्य । 13. सुदेवो असि वरुण इति। (पस्पशाह्निकम्)

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1. तेऽसुराः हेऽलयो हेऽलयः इति कुर्वन्तः पराबभूवुः। तस्माद्ब्राह्मणेन न म्लेच्छितवै नापभाषितवै। म्लेच्छो ह वा एष यदपशब्दः। म्लेच्छा मा भूमेत्यध्येयं व्याकरणम् । (पस्पशाह्निकम्)

"Uttering "हेऽलयः, हेऽलयः" the असुरs were defeated. Therefore a Brahmana should not utter incorrect words. Because अपशब्द, a corrupt word is called म्लेच्छ; we should learn Vyakarana, lest we should become म्लेच्छs.

'न म्लेच्छितवै' means नापभाषितवै, means should not utter corrupt words. Here 'म्लेच्छ' does not refer to any जाति like the foreigners or their language. The word which is grammatically incorrect becomes म्लेच्छ i.e. अपशब्द; corrupt word. Even this prohibitation of the अपश्ब्द प्रयोग (use of corrupt word) is only while performing the Vedic sacrifices and rituals as made clear by नागेश - "प्रकरणाच्च क्रत्वङ्गोऽयं निषेधः।"

While performing a याग, perhaps for securing victory over the gods, असुरs uttered "हेऽलयः, हेऽलयः" instead of "हे अरयः हे अरयः" which are the correct forms. Then they were defeated by their enemies.

As explained in the commentaries, it is a निन्दार्थवाद, अर्थवाद to censure something as undesirable. The purpose of the sentence is to discourage people from using grammatically wrong, words warning, otherwise they would become म्लेच्छs i.e. blameworthy, laughingstock to others.

2. "दुष्टः शब्दः स्वरतो वर्णतो वा
मिथ्याप्रयुक्तो न तमर्थमाह।
स वाग्वज्रो यजमानं हिनस्ति
यथेन्द्रशत्रुः स्वरतोऽपराधात्" इति

दुष्टान् शब्दान् मा प्रयुक्ष्महि इति अध्येयं व्याकरणम् ।

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"The word with a defect in a letter or accent and used wrongly does not convey the intended meaning. That word which becomes a वज्र (powerful weapon) kills the performer of the sacrifice like the word 'इन्द्रशत्रुः' which killed वृत्रासुर on account of defective use of the accent".

वृत्र peformed a Yaga to kill इन्द्र and in that connection he made the ऊह (formed a मन्त्र) - ''इन्द्रशत्रुर्वर्धस्व''। This means ''इन्द्रस्य शमयिता or शातयिता'' "killer of इन्द्र''। This meaning is possible only when it is used as षष्ठीतत्पुरुषसमास। If it is used as बहुव्रीहिसमास it would mean ''इन्द्रः शमयिता or शातयिता यस्य सः'' "One who will have इन्द्र as his slayer". If it is तत्पुरुष the स्वरितस्वर should not be used at the end (on the last vowel) of 'इन्द्र' ; But the ऋत्विक् used it wrongly on the last vowel. Then Indra suddenly appeared and beheaded वृत्र with his वज्रायुध because this word so used expressed the sense ''इन्द्रः शत्रुः यस्य सः'' being a बहुव्रीहि ।

This is taken from the पाणिनीयशिक्षा। There the first words are ''मन्त्रो हीनः'' which are changed by Patanjali here as ''दुष्टः शब्दः''।

"We should learn Vyakarana lest we should use wrong words".

3. ''यदधीतमविज्ञातं निगदेनैव शब्द्यते।
अनग्नाविव शुष्कैधः न तज्ज्वलति कर्हिचित् ॥''
तस्मादनर्थकं माधिगीष्महि इत्यध्येयं व्याकरणम् । (पस्पशह्निकम्)

"That Veda which is studied but is recited without understanding the meaning does not shine any where or at any time like dry fuel in fireless place". Therefore व्याकरण should be studied so that we would not recite Veda without knowing the meaning or without any purpose.

4. यस्तु प्रयुङ्क्ते कुशलो विशेषे
शब्दान्यथावत् व्यवहारकाले ।
सोऽनन्तमाप्नोति जयं परत्र
वाग्योगविद् दुष्यति चापशब्दैः ॥ (पस्पशाह्निकम्)

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"A man who knows the correct usage of words, correct according to grammar, gets endless prosperity; one becomes a sinner by using corrupt words.

Then a question arises - a word may have only one correct form but dozens of corrupt forms. A man who knows the correct form must be knowing many corrupt forms also. Does he then become a sinner? It should be so, because a man who is shielded by the ignorance and does not know which is correct and which is currupt may escape from sin. In that context it is said -

''न अत्यन्ताय अज्ञानं शरणं भवितुम् अर्हति। यो हि अजानन् वै ब्राह्मणं हन्यात्, सुरां वा पिबेत् सोऽपि मन्ये पतितः स्यात्।'' (पस्पशाह्निकम्)

"One cannot take complete refuge under the shield of ignorance. Even when one commits the murder of Brahmana or drinks सुरा, particular type of liquor, without knowing, as I feel, he also would become a sinner".

''किं भोः श्लोका अपि प्रमणम्। किं चातः? यदि प्रमाणम् अयमपि प्रमाणं भवितुमर्हति-

''यदुदुम्बरवर्णानां घटीनां मण्डलं महत् ।

पीतं न गमयेत् स्वर्गं किं तत् क्रतुशतं नयेत् ॥'' (पस्पशाह्निकम्।)

"Can even verses be cited as authoritry? Why not? If so even the following verse should be taken as an authority". "If a large number of small vessels of purple colour, drunk in a wine-shop does not take one to heaven how can hundreds of Yajnas, (where a very small quantity of Soma is taken in) lead him to Svarga?"

It is a sarcastic remark of a habitual drunkard against the Vedic sacrifices where the juice of soma creeper is offered to gods and a small part of it is taken by the priests as a sacred remainder.

5. "After returning from a sojurn a young man should offer अभिवादन (saluation) to elderly persons in an ordained manner mentioning his own name as in ''अभिवादये देवदत्तोऽहं भोः''. In response

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to the अभिवाद the elder should utter प्रत्यभिवाद wishing the young man long life etc; refering to his name also as in ''आयुष्मानेधि देवदत्त''। He should use the प्लुत accent on a voewl of the name as specified in Vyakarana.

''अविद्वांसः प्रत्यभिवादे नाम्नो ये न प्लुतिं विदुः।
कामं तेषु तु विप्रोष्य स्त्रीष्विवायमहं वदेत् ।।''
स्त्रीवन्मा भूमेत्यध्येयं व्याकरणम्। (पस्पशाह्निकम्)

"If an elderly person does not know where to use प्लुत in प्रत्यभिवाद such person should be offered अभिवादन simply using अयमहम् as in ''अयमहं भो अभिवादये'' as is done while saluting elderly women. We should learn Vyakarana lest we should be treated like women".

6. According to the performers of sacrifices (याज्ञिकs) during the performance of a होम called प्रयाजहोम, विभक्तिs should be changed according to the need ''प्रयाजाः सविभक्तिकाः कार्याः।'' न चान्तरेण व्याकरणं प्रयाजाः सविभक्तिकाः शक्याः कर्तुम्।'' (पस्पशाह्निक). Without the knowledge of Vyakarana it would not be possible to change the Vibhaktis of the प्रयाजs.

7. ''यो वा इमां पदशः स्वरशः, अक्षरशः वाचं विदधाति स आर्त्विजीनो भवति''। आर्त्विजीनाः स्यामेति अध्येयं व्याकरणम्।'' (पस्पशाह्निकम्)

"He who can analyse the number of words, accents and syllables of Veda becomes qualified to become a ऋत्विक् and to perform यज्ञ। We should study व्याकरण so that we can become fit to be Rtviks and to be the performers of Yaga".

''अक्षरम् - व्यञ्जनसहितः अच्।'' Here अक्षर means the voewl along with the consonent (केयट)

8. चत्वारि -

''चत्वारि शृङ्गा त्रयो अस्य पादा
द्वे शीर्षे सप्त हस्तासो अस्य।

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त्रिधा बद्धो वृषभो रोरवीति
महो देवो मर्त्या आविवेश''

... महता देवेन नः साम्यं यथा स्यादित्यध्येयं व्याकरणम्। (पस्पशाह्निकम्)

The great Lord (महो देवः) i.e. शब्द has entered into the mortals. He is a Bull having four horns in the form of four groups of words नाम, (Nouns) आख्यात (Verbs) उपसर्ग (Prepositions) and निपातs (some words ordained to be used as they are found); with three legs in the form of three tenses - past; future and present, with two heads in the forms of शब्द one eternal the other transitary, and with seven hands in the form of seven विभक्ति s (cases). This Bull is controlled in three places in the chest, throat and the head".

We should study व्याकरण so that we may get identity with the Great Lord i.e. Brahman.

This is a ***Rgvedic Mantra*** (3.8.10). It is interpreted in different ways by different commentators citing it in support of the subject on hand. It is interpreted in निरुक्त like this -

This great - Lord अग्नि in the form of यज्ञ had entered into the human beings. It is a roaring Great Bull which roars in the order of सवनs becuase it is described with ऋक्s, worshipped with Yajus, and prasised with Samas. It has four horns in the form of four Vedas, three feet in the form of three सवनs, two heads in the form of प्रायणीय and उदयनीय and seven hands in the form of seven types of छन्दस् । It is tied in three forms मन्त्र, ब्राह्मण and कल्प.

In his ऋग्वेदभाष्य, सायण says - though this ऋक् should be interpreted in five different ways, because - अग्नि, सूर्य, अप्, गो and घृत are the five देवताs of this सूक्त in which this ऋक् occurs, it is being interpreted as applicable to यज्ञात्मकाग्नि (अग्नि in the form of यज्ञ) and सूर्य। First he interprets, following निरुक्त, as applicable to

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यज्ञात्मकाग्नि। In the first interpretation he takes ब्रह्मौदन and प्रवर्ग्य as the two शीर्षs and adds ''इष्टिसोमप्राधान्येन इदमुक्तम्'' (it is explained like this on accout of the importance of इष्टि and सोम).

It is interpreted with reference to Surya like this - आदित्य has four quarters as his four horns; has three Vedas as his three feet because it is said in Veda that आदित्य moves with three Vedas on the three parts of the day, morning, mid-day and evening; has day and night as his two heads. He has the seven rays or the six special seasons and one common season as his seven hands. He is confined to the three places like the भूलोक, अन्तरिक्ष and द्युलोक in three forms like Agni etc. or He is tied by the three seasons. ग्रीष्म, वर्षा and हेमन्त in three different manners. He is वृषभ because he rains. He roars through raining etc. Such a Great Lord आदित्य has entered the mortals as their controller.

Rajasekhara of 9th centuiry explains this ऋक् in काव्यमीमांसा as referring to the Alankara Sastra without specifying what is what leaving the adjustment of the numbers to the imagnation of the readers.

The same ***Mantra*** is interpreted in the तैत्तिरीयारण्यक, by सायण as describing the ब्रह्म in the form of प्रणव (ओंकार). "It has four horns - अकार, उकार, मकार and नाद (the final long sound), three पादs called विश्व, तैजस and प्राज्ञ in the body (अध्यात्म) and विराट्, हिरण्यगर्भ and अव्याकृत in the आधिदैव aspect; two heads, the चिद्रूपशक्ति and the अचिद्रूपशक्ति has the seven लोकs भू: etc; as its seven hands; it is tied in three different manners in अकार, उकार and मकार by विश्व, तैजस and प्राज्ञ at आध्यात्मिक level and by विराट् हिरण्यगर्भ and अव्याकृत at the आधिदैविक level. This वृषभ, i.e. प्रणव, रोरवीति = clearly reveals, मह: = the Truth Brahman which is a Great Light. Such a Deva, i.e. Brahman, has entered into the men".

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अपर आह -

चत्वारि वाक् परिमिता पदानि
तानि विदुर्ब्राह्मणा मनीषिणः ।
गुहा त्रीणि निहिता नेङ्गयन्ति
तुरीयं वाचो मनुष्या वदन्ति । (पस्पशाह्निक)

Under the heading चत्वारि Patanjali quotes another ऋक् beginning with "चत्वारि"। Another man says - "There are four types of words - नाम, आख्यात, उपसर्ग and निपात। The Brahmanas who are intelligent, know them. Three of those पादs are kept in the cave, i.e. अज्ञान (ignorance); they do not move (are not perceived clearly) only the fourth parts of these four types of Padas are expressed (uttered) by men who are not proficient in व्याकरण।"

Here Nagesa explains the meaning of the above *Mantra* like this - पदजातानि means the परा, पश्यन्ती, मध्यमा and वैखरी and also the four types of the words - नाम, आख्यात, उपसर्ग and निपात। Each of these four, नामन् and others has four parts. The parts परा, पश्यन्ती and मध्यमा of each type of पद is kept in a cave (enveloped by अज्ञान) and is not known to the persons with no व्याकरणज्ञान। The वैयाकरणs can know them on account of their Sastric strength and also by the yogic power acquired through it. Only the fourth part (वैखरी) is cognised by ordinary men. This *Mantra* is explained in the निरुक्त also adding some new ideas connected with the वाक् of animals and serpents etc.

9. उत त्वः पश्यन्न ददर्श वाच -
मुत त्वः शृण्वन्न शृणोत्येनाम् ।
उतोत्वस्मै तन्वं विसस्रे
जायेव पत्य उशती सुवासाः ॥ (पस्पशाह्निकम्)

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"Though seeing, one does not see this वाक् (word or speech); though hearing, one does not hear it. This वाक् reveals herself to some just like the wife wearing beautiful garments who shows her body to her husband."

Some persons who do not know the intricacies of the language cannot enjoy its beauty because of their ignorance. Those who are proficient in grammar enjoy the beauty of the language without much effort.

We should learn Vyakarana so that the वाक् may reveal herself to us.

10. सक्तुमिव तितउना पुनन्तो
यत्र धीरा मनसा वाचमक्रत ।
अत्रासखायः सख्यानि जानते
भद्रैषां लक्ष्मीर्निहिताधिवाचि।।

"The धीरs, those who have proficiency in व्याकरण, purify the वाक् by removing the अपशब्दs like the सक्तु, barley-flour, which is purified with the help of the sieve, by seperating the husk and they would be having the sense of the identity समानता i.e. unity (अभेदज्ञान) and experience the oneness; अद्वैतभाव। In their वाक् (speech) the auspicious लक्ष्मी (the realisation of the highest Truth) is situated".

''वेदाख्ये ब्रह्मणि या लक्ष्मीः वेदान्तेषु परमार्थसंविल्लक्षणा उक्ता सैषा निहिता इत्यर्यः।'' (कैयट). "The लक्ष्मी the lustrous essence of the Veda which is called ब्रह्मन् is deposited in the Vedanta, in the form of the realisation of the Highest Truth. That is put in the words of these धीरs, proficient in व्याकरण।'' (पस्पशाह्निकम्।)

11. याज्ञिकाः पठन्ति - ''आहिताग्निरपशब्दं प्रयुज्य प्रायश्चित्तीयां सारस्वतीमिष्टिं निर्वपेत्'' इति। प्रायश्चित्तीया मा भूमेत्यध्येयं व्याकरणम्।

The याज्ञिकs (performers of Vedic rituals) say "An आहिताग्नि (one who installs sacred fire maintained without interruption, even

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for one day, through out his life, in his house) should perform the इष्टि (sacrifice) called सारस्वतेष्टि having सरस्वती as the देवता, meant for atonement, if he utters an अपशब्द a wrong word". We should master व्याकरण so that we may not have the need to perform the प्रायश्चित्त, atonement to the sin.

12. याज्ञिकाः पठन्ति - ''दशम्युत्तरकालं पुत्रस्य जातस्य नाम विदध्यात्-घोषवत्, आद्यन्तरन्तस्थम्, अवृद्धम् त्रिपुरुषानूकम्, अनरिप्रतिष्ठितम्। तद्धि प्रतिष्ठिततमं भवति। द्व्यक्षरं चतुरक्षरं वा नाम कृतं कुर्यात्; न तद्धितम् '' इति। न चान्तरेण व्याकरणं कृतः तद्धिता वा शक्या विज्ञातुम् । (पस्पशाह्निकम्।)

The याज्ञिकs say - To a new born son (the father) should give a name after the tenth day. Such name would give fame or firmness which contains the letters called घोष, having the अन्तस्थवर्ण at the beginning and the end, having no अक्षरs called वृद्धि, showing the names of the persons of three earlier generations (father, grandfather and his father) which is not found in the enemy or is found in a friend. The name should contain two or four syllables and should end with a कृत्प्रत्यय, but not with तद्धितप्रत्यय।'' It is not possible to know what is कृत्प्रत्यय and what is तद्धितप्रत्यय without the knowledge of व्याकरण।

13. ''सुदेवो असि वरुण यस्य ते सप्त सिन्धवः
अनुक्षरन्ति काकुदं सूर्म्य सुषिरमिव।''
सत्यदेवाः स्याम इति अध्येयं व्याकरणम् । (पस्पशाह्निकम्)

"Oh! वरुण! you are a सुदेव, i.e. सत्यदेव real pious god; because the seven विभक्तिs in the form of seven seas are flowing into the upper part inside the mouth like the flames entering into the hollow parts of an idol of metal (and burn impurity)."

Vyakarana should be studied so that we may become सत्यदेवs, persons shining with truth.

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4

In order to meet a possible question - where is the need to explain the purpose of Vyakarana, because the young boys who are taught this Sastra are too young to question its utility? Yes; what you say may be correct if this Sastra is taught to the pupils when they are very young.

''पुरा कल्पे एतदासीत् - संस्कारोत्तरकालं ब्राह्मणाः व्याकरणं स्म अधीयते। तत्तत्स्थानकरणनादानुप्रदानज्ञेभ्यः वैदिकाः शब्दा उपदिश्यन्ते। अद्यत्वे न तथा - वेदमधीत्य त्वरिता वक्तारः भवन्ति।'' ''वेदान्नो वैदिकाः शब्दाः सिद्धाः, लोकाच्च लौकिकाः। अनर्थकं व्याकरणम्'' इति। तेभ्यः एवं विप्रतिपन्नेभ्यः अध्येतृभ्यः आचार्य इदं शास्त्रमन्वाचष्टे - इमानि प्रयोजनान्यध्येयं व्याकरणम् - इति।''

"In olden days the Brahmanas used to study Vyakarana immediately after the उपनयनसंस्कार, the first initiation into sacred studies. Thus after they had the perfect knowledge of various स्थानs (places of articulation), अभ्यन्तरप्रयत्नs (internal efforts) and अनुप्रदानs = बाह्ययत्नs (external efforts) they were taught *Vedic* words (*Veda*). This is not the case now a days. (Immediately after the Upanayana) they study *Veda* and start saying - "We know the *Vedic* words from the *Veda* and the worldly (common) words from the world (day to day usage); therefore there is no need to study Vyakarana". In order to meet their objections Acarya has brought in this discussion about the प्रयोजनs of ***Vyakarana***".

Here Kaiyata says in his commentary, by the word आचार्य, Patanjali refers to himself. But this appears to be against the general practice followed by Patanjali who refers to Panini or Vararuci by this word. Here he might be referring to Vararuci only and so ''रक्षोहागम ...'' etc; might be a वार्तिक while 13 more प्रयोजनs are added by Patanjali.

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5

It is not possible to learn a language through प्रतिपदपाठ, discussing each word in it; it can be mastered only with the help of Vyakarana which analyses the words into प्रकृति and प्रत्यय, the stem and the suffix. In the context of explaining the importance of व्याकरण, Patanjali mentions the four stages of every विद्या, branch of learning:

''चतुर्भिश्च प्रकारैः विद्या उपयुक्ता भवति-आगमकालेन, स्वाध्यायकालेन, प्रवचनकालेन, व्यवहारकालेन च इति। तत्र च अस्य आगमकालेनैव आयुः पर्युपयुक्तं स्यात्। तस्मादनभ्युपायः शब्दानां प्रतिपत्तौ प्रतिपादपाठः। ''

(पस्पशाह्निकम्।)

A विद्या, learning, is generally used in four methods (has four stages) - the time of acquiring, the time of learning i.e. mastering, the time of teaching to others and the time of putting it in use. As the whole life time is exhausted in the acquisition itself, प्रतिपदपाठ cannot serve as a means to know all the words of a language.

In order to show how it is impossible to learn a language through प्रतिपदपाठ, Patanjali quotes an anecdote just before this passage :

एवं हि श्रूयते - ''बृहस्पतिरिन्द्राय दिव्यं वर्षसहस्रं प्रतिपदोक्तानां शब्दानां शब्दपारायणं प्रोवाच; नान्तं जगाम'' बृहस्पतिश्च वक्ता, इन्द्रश्चाध्येता, दिव्यं वर्षसहस्रमध्ययनकालः, नान्तं जगाम। किं पुनरद्यत्वे? यः सर्वथा चिरं जीवति - वर्षशतं जीवति। (पस्पशाह्निकम्)

As we hear - बृहस्पति taught इन्द्र for one thousand divine years, recitation of words, by following the method of uttering and explaining each word (in the language). But he could not complete it. बृहस्पति was the teacher; Indra was the student, the time was one thousand divine years. It could not be completed. Where is the question (of exhausting the whole vocabulary by प्रतिपादपाठ) in these times! because even a man of long life may live to a maximum period of one hundred years.

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As is stated by कैयट, it as an अर्थवाद, 'a supporting statement' which intended to praise or censure something which need not and should not be taken literally. Here this anecdote is introduced just to maintain the importance of Vyakarana for mastering a language and the futility and impracticability of the प्रतिपदपाठ। The story part of it should not be taken seriously.

The whole ancient Sanskrit literature consisting of the *Vedas, Smrtis, Puranas, Itihasas, Agamas* and even the *Kavyas* in the classical Sanskrit are full of such अर्थवादs which are highly hyperbolic in nature which have been responsible for many blind faiths, customs and practices in Indian society. Presenting some of such statements found in ancient literature many foreign scholars and their followers in India have sown the seeds of hatred among different sections of the Indian society, inspite of the fact that they are being explained as mere अर्थवादs by great scholars of all the ages, at every step.

6

''मङ्गलादीनि हि शास्त्राणि प्रथन्ते, वीरपुरुषाणि च भवन्ति, आयुष्मत्पुरुषाणि च। अध्येतारश्च सिध्दार्था यथा स्युः।। '' (पस्पशाह्निकम्)

In his first वार्तिक - ''सिद्धे शब्दार्थसंबन्धे'' (while the relation between the word and its meaning is eternal) Vararuci could have used the word 'नित्ये' instead of 'सिद्धे'। But he prefered the latter because it is an auspicious word and -

"The Sastras (the works on Sastras) which begin with the auspicious words or statements become popular, and those who follow them would become highly intelligent with long life and those who study them would be successful".

This is an oft - quoted statement of Patanjali.

7

The relation between the word and its meaning is eternal, that is why on seeing an object people use the word denoting it, but they

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do not attempt to create a word. Attempt is made only produce things which can be newly produced :

''तद्यथा घटेन कार्यं करिष्यन् कुम्भकारकुलं गत्वा आह - ''कुरु घटम्, कार्यमनेन करिष्यामि'' इति न तद्वत् प्रयुयुक्षमाणः वैयाकरणकुलं गत्वा आह - ''कुरु शब्दान् प्रयोक्ष्ये'' इति।

"Just as a person who wants to do some work with a pot goes to the house of a potter and tells him - "make a pot, I shall have to do some work with it" in the same manner, no person who wants to use words goes to the house of a grammarian and tells him - "I want to use words, make them".

8

Referring to the use of 'लौकिकवैदिकेषु' by Vararuci, Patanjali remarks-

''प्रियतद्धिता दाक्षिणात्याः। ''यथा लोके वेदे च'' इति प्रयोक्तव्ये ''यथा लौकिकवैदिकेषु'' इति प्रयुञ्जते।''

The scholars of South India are fond of using तद्धितप्रत्ययान्तs, words ending with the तद्धितप्रत्ययs; they say ''यथा लौकिकवैदिकेषु'' instead of using ''यथा लोके वेदे च'' (as is used by Vararuci, a दाक्षिणात्य)

9

A man tryingt to convey his ideas to others may use some correct words and corrupt words also. But Sastra restrains him from the use of corrupt words as in -

''भक्ष्यं नाम क्षुत्प्रतीघातार्थमुपादीयते, शक्यं चानेन श्वमांसादिभिरपि क्षुत् प्रतिहन्तुम्। तत्र नियमः क्रियते - इदं भक्ष्यम् इदमभक्ष्यमिति। तथा खेदात् स्त्रीषु प्रवृत्तिर्भवति। समानश्च खेदापगमः गम्यायां चागम्यायां च, तत्र नियमः क्रियते - इयं गम्या इयमगम्येति।'' (पस्पशाह्निकम्)

"Food is taken to alleviate hunger. Hunger can be alleviated by a man by taking even the meat of the dogs or the like. Restrictions

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are imposed saying this may be eaten, this should not be eaten. Similarly one goes to women prompted by some physical uneasiness and urge. He can get rid of the unneasiness by going with a woman fit for cohabitation or with one not fit for the same. But restrictions are imposed regarding the choice of the women.

10

There is an interesting dialogue between Patanjali and an imaginary opponent regarding some words :

Opponent : There are words like ऊष, तेर, चक्र, पेच and etc, which are not used.

Patanjali : Why? you are using them now; How do you say they are not used?

Opponent : These are words which exist because they are formed by the grammarian; but they are not used in the world (by the people).

Patanjati : "Are you not a part of the world?"

Opponent : "Yes; I am a part of the world, but not the world itself".

''ननु भवानप्यभ्यन्तरो लोके? अभ्यन्तरोऽहं
लोके, न त्वहं लोकः।।'' (पस्पशाह्निकम्)

11

Patanjali : When the meanings (अर्थs) are there it is presumed that the words are in use. Therefore there can be no words which are not used.

Here the opponent says -

अप्रयोगः खल्वेषां शब्दानां न्याय्यः। कुतः? प्रयोगान्यत्वात्। तद्यथा - 'ऊष' इत्यस्य शब्दस्यार्थे - क यूयम् उषिताः, 'तेर' इत्यस्यार्थे - क यूयं तीर्णाः, 'चक्र' इत्यस्यार्थे - क यूयं कृतवन्तः, 'पेच' इत्यस्यार्थे क यूयं पक्कवन्तः इति।'' (पस्पशाह्निकम्)

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It may be justified to say that these words are not in use. Why? because different words are in use now as ''क्व यूयम् उषिताः'' (where did you stay) is used in the sense of 'ऊष'। ''क्व यूयं तीर्णाः'' (where did you cross the river) is used in the sense of 'तेर'। ''क्व यूयं कृतवन्तः'' (where did you do) is used in the sense of चक्र। 'क्व यूयं पक्वन्तः।' (where did you cook) is used in the sense of 'पेच'।

'ऊष' 'तेर' 'चक्र' and 'पेच' are the forms of the 2nd person plural of 'लिट्' (past perfect) of the roots "वस् to stay", "तृ to cross" "कृ to do" and "पच् to cook".

12

''उपलब्धौ प्रयत्नः क्रियताम् - महान् शब्दस्य प्रयोगविषयः। सप्तद्वीपा वसुमती, त्रयो लोकाः। चत्वारो वेदाः साङ्गाः सरहस्याः बहुधा भिन्नाः - एकशतमध्वर्युशाखाः। सहस्रवर्त्मा सामवेदः। एकविंशतिधा बाह्वृचम्। नवधा आथर्वणो वेदः। वाकोवाक्यम्, इतिहासः, पुराणम्, वैद्यकम् इत्येतावत् शब्दस्य प्रयोगविषयम् अननुविश्य ''सन्त्यप्रयुक्ताः इति वचनं साहसमात्रमेव। '' (पस्पशाह्निकम्।)

Patanjali : (Do not simply declare, those words are not in use). Try to find. There is very large scope and area for the use of words. There is a very vast land with seven big continents; there are three worlds. There are four Vedas each one with six Angas (auxilary works), रहस्यs i.e. Upanishads or Smrtis) and with many divisions. The यजुर्वेद has one hundred and one branchas; सामवेद has thousand branches; ऋग्वेद has twenty one branches and अथर्ववेद has nine. There are works called 'वाकोवाक्य' (long Dialogues); 'इतिहास' (works on history); 'पुराण's (works dealing with the stories of the Royal families) and works on various types of medicine. To declare that there are words which are not in use, without going through all these works where there is every possibility of many words, is an act of impetuosity".

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13

''एतस्मिंश्चातिमहति शब्दस्य प्रयोगविषये ते ते शब्दाः तत्र तत्र नियतविषयाः दृश्यन्ते। तद् यथा - शवतिः गतिकर्मा काम्बोजेष्वेव भाषितो भवति। विकारम् एनम् आर्याः भाषन्ते-शव इति। हम्मतिः सुराष्ट्रेषु, रंहतिः प्राच्यमध्येषु। गमिमेव तु आर्याः प्रयुञ्जते। दातिः लवनार्थे प्राच्येषु; दात्रम् उदीच्येषु।'' (पस्पशाह्निकम्)

Thus there is such a wide range of literature with scope for the use of all kinds of words. But there has been the practice of using some words and their deribativers in different regions. The root 'शव' in the sense of 'to go' is used in its verbal forms, only in the Kamboja Country (like सः शवति = सः गच्छति etc.). But only its derivative form 'शव' (a corpse which goes away not to return) is used by the आर्यs. The root हम्म in the sense of to go (हम्म गतौ) is used in the सुराष्ट्र country. The root 'रंह' in the sense of 'to go' (रहि गतौ) is used in the Eastern country and the Central country (मध्यदेश). But आर्यs use only the root "गम् to go". The root 'दा' in the sense of 'to cut' (दाप् लवने) is used in the Eastern country. Only its derivative form 'दात्र' Sickle) in the Northern Country".

In this connection Patanjali quotes two Vedic sentences in which the so called unsued words 'ऊष' and 'चक्र' are used.

From the above disussion three points are clearly indicated by Patanjali.

1. Sanskrit was popular through out the world in all the conuntries (seven continents).

2. All the roots either in their verbal forms or other derivative forms are used in different regions.

3. There was a vast literature in Sanskrit much of which is now lost to us, including many branches of the *Vedas*.

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14

One question is raised whether Dharma accrues on knowing correct form of the word or on using a correct form. If it is said that Dharma accrues by the knowledge of the correct form of the word then Adharma also should accrue on knowing the incorrect form of the word. In fact Adharma would be more because for one correct word there may be many incorrect words and a man before knowing the correct word has to know all the incorrect words also. Then, it may be said that Dharma accrues by the use of correct word. Here the opponent says - in that case everyone who uses correct words, without the knowledge of their being correct gets Dharma and consequential prosperity. In this context Patanjali asks humorously.

''कश्चेदानीं भवतो मत्सरः, यदि सर्वो लोकः अभ्युदयेन युज्यते? (Reply) न कश्चिन्मत्सरः; प्रयत्नानर्थक्यं तु भवति। फलवता नाम यत्नेन भवितव्यम्। न च प्रयन्तः फलात् व्यतिरेच्यः।'' (पस्पशाह्निकम्)

"Why are you envious if everyone gets prosperity?" Reply - "I do not have any envy. The effort to (know correct form), would, then, become fruitless. An effort should bring good result. Effort should not be divorced of the good result".

15

When it is said that those who do effort to know the correctness of the words by the study of *Vyakarana* and use words more correctly would get more prosperity, it is said by the opponent-

''व्यतिरेकोऽपि वै लक्ष्यते - दृश्यन्ते हि कृतप्रयत्नाश्च अप्रवीणाः अकृतप्रयत्नाश्च प्रवीणाः। तत्र फलव्यतिरेकोऽपि स्यात्।'' (पस्पशाह्निकम्)

"We see converse also to this - because, some of those who have done effort to study *Vyakarana* are seen not profficient in the use of correct words, and those who have not done any effort are seen being efficient. Thus there is possibility of getting opposite result".

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16

Then the Siddhanti suggests another alternative and says - one gets Dharma on using correct words after knowing their correctness through *Vyakarana*. Then he gives up this alternative also and goes to the original stand that one gets Dharma with the correct knowledge of the word. In reply to the earlier objection that one may get more Adharma by the knowledge of many incorrect words he says -

"नैष दोषः, शब्दप्रमाणका वयम्; यत् शब्द आह तदस्माकं प्रमाणम्। शब्दश्च शब्दज्ञाने धर्मम् आह न अपशब्दज्ञाने अधर्मम्। यच्च पुनः अशिष्टाप्रतिषिद्धं नैव तद्दोषाय भवति, न अभ्युदयाय। तद्यथा हिक्कितहसितकण्डूयितानि नैव दोषाय भवन्ति, नाभ्युदयाय।" (पस्पशाह्निकम्)

This problem does not arise. The Sabda, (Sastric word) is the authority for us. Whatever Sabda says that is an unquestionable प्रमाण (authority) for us. Sabda tells us that there is Dharma in knowing the Sabda; it does not say that there is Adharma on knowing the incorrect word. One does not get any sin or prosperity by doing an act which is neither prohibited nor ordainted. It is like anyone not getting sin or merit by hiccuping, laughing or scratching".

17

"अथवा कूपखननवदेतद् भविष्यति। तद्यथा - कूपखनकः कूपं खनन् यद्यपि मृदा पांशुभिश्च अवकीर्णो भवति, सोऽप्सु संजातासु तत एव तं गुणमासादयति, येन स दोषो निर्हण्यते, भूयसा चाभ्युदयेन योगो भवति, एवमिहापि यद्यपशब्दज्ञाने अधर्मः तथापि यस्त्वसौ शब्दज्ञाने धर्मः तेन स च दोषो निर्घानिष्यते, भूयसा चाभ्युदयेन योगो भवति।" (पस्पशाह्निकम्)

Or it will be as in digging the well. Though a person engaged in digging the well gets covered all over his body by the dust and earth while digging, when the water appears he gets the benefit by which the defect is removed and some thing more is achieved. In the same way even if one gets Adharma by knowing incorrect words that defect will be destroyed by the Dharma which he gets by knowing correct words and will be rewarded with much more benefit (धर्म)".

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18

याज्ञे कर्मणि स नियमः, अन्यत्र अनियमः। एवं हि श्रूयते - यर्वाणः तर्वाणो नाम ऋषयो बभूवुः प्रत्यक्षधर्माणः, परावरज्ञाः, विदितवेदितव्याः, अधिगतयाथातथ्याः। ते तत्रभवन्तः ''यद्वा नः'' ''तद्वा नः'' इति प्रयोक्तव्ये यर्वाणः तर्वाणः इति प्रयुञ्जते। याज्ञे पुनः कर्मणि नापभाषन्ते। तैः पुनः असुरैः याज्ञे कर्मणि अपभाषितम्। ततस्ते पराभूताः। (पस्पशाह्निकम्)

The rule that one should not use अपशब्दs is applicable only in the rituals connected with sacrifice. This need not be strictly followed at other times. As we hear - there were ऋषिs (seers) who could perceive धर्म directly, who knew the distinction between विद्या and अविद्या (knowledge and ignorance), who had understood what all is to be understood and who realised the Highest Truth. Those highly respectable seers used to say ''यर्वाणः- तर्वाणः'' instead of correctly saying ''यद्वा नः - तद्वा नः'' in general conversation. But they never used those words in that manner while performing the sacrifices. (It was not considered as a sin-incurring act). But those असुरs used wrong words ''हेलयो हेलयो नश्यध्वम्'' insted of ''हे अरयो हे अरयो नश्यध्वम्'' while performing the sacrifice. That is why they were defeated.

As is chear from the above discussion, one does not incur sin even if he utters अपशब्दs in the day to day general conversation. He should desist from the use of अपशब्दs only during the performance of the sacrifices. As is further explained by Nagesa one should be careful regarding the ऊह, coining of the appropriate words. While talking to others during the performance of the sacrifices even if अपशब्दs are uttered there is no sin. Any way every one is very much careful about correct recitation of the मन्त्रs used in the sacrifice with no problem of uttering अपशब्द।

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19

In answers to the question what is Vyakarana it is said -

''लक्ष्यं लक्षणं च एतत् समुदितं व्याकरणं भवति। किं पुनर्लक्ष्यम् किं लक्षणम्? शब्दः लक्ष्यः, सूत्रं लक्षणम् ''। (पस्पशाह्निकम्)

The लक्ष्य, example and लक्षण, the definition, these both together constitute Vyakarana. Which is लक्ष्य and which is लक्षण? शब्द, word, is the लक्ष्य and the सूत्र, the aphorisam is the लक्षण।"

After a discussion, it is ultimately maintained that सूत्र itself is *Vyakarana*, because everything is contained in the सूत्र . In support of this Nagesa quotes a sentence :

''सूत्रेष्वेव हि तत्सर्वं यद् वृत्तौ यच्च वार्तिके"

"Whatever is there in वृत्ति, commentary and वार्तिक is there in the सूत्र ".

20

''तद्यथा लोके कश्चिदेवं देवदत्तमाह - इह मुण्डो भव; इह जटिलो भव; इह शिखी भव इति। यल्लिङ्गो यत्रोच्यते तल्लिङ्गस्तत्रोपतिष्ठते। '' (अ इ उ ण् सू.)

"Just as one tells Devadatta (when sending him as a spy) "in this place you be with tonsured head; here you have matted hair, here you have tuft of hair" and he wears the same sign as instructed" so also the same letter like 'अ' is presented with different अनुबन्धs as in 'अण्' etc.

21

One being or object can be used to fulfil many purposes by adopting particular method :

''तद्यथा - ऋषिसहस्रमेकां कपिलामेकैकशः सहस्रकृत्वो दत्वा ते सर्वे सहस्रदक्षिणाः संपन्नाः।'' (अ इ उण् सू.)

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"Giving away one Kapila cow to one after another (by purchasing her again and again) thousand times, thousand of the Rshis can become givers of thousand cows".

22

भवेत्, यदसंभवि कार्यं तन्न अनेको युगपत् कुर्यात्, यत्तु खलु संभवि कार्यम् अनेकोऽपि तत् युगपत् करोति। तद्यथा घटस्य दर्शनं स्पर्शनं च।'' (अ इ उण् सू.)

"Certain things are impossible to do. Such things many persons also cannot do even by coming together at one time. There are such things which even many people can do at one time such as seeing the pot and touching it".

The use of 'भवेत्' at the beginning of the sentence appears to be an idiomatic expression in the sense ***"may be"*** and ***"might be"***, ***"it may be seen"*** etc.

23

''न हि एको देवदत्तः युगपत् सृघ्ने च भवति मधुरायां च।''

"It is not possible for one person, देवदत्त to stay at the same time, in सृघ्न city and the city of Madhura".

24

''तद्यथा - तानेव शाटकान् आच्छादयामः ये मधुरायाम्, तानेव शालीन् भुञ्जामहे ये मगधेषु; तदेवेदं भवतः कार्षापणं यन्मधुरायां गृहीतम्। अन्यस्मिन्न-न्यस्मिंश्च रूपसामान्यात् तदेवेदम् इति भवति। (अ इ उण् सू.)

Things are taken as identical (same) on account of similarity:

"We wear the same blankets which are in Madhura; we eat the same rice which are in Magadha; This कार्षापण (a coin) of yours is the same which was taken in Madhura". We get the feeling of being "the same" regarding different things, on account of similarity".

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25

चतुष्टयी शब्दानां प्रवृत्तिः - जातिशब्दाः, गुणशब्दाः, क्रियाशब्दाः, यदृच्छाशब्दाः चतुर्थाः। (ऋ लृ क् सू.)

"The function of the words in conveying the meaning is of four kinds - some words denote जाति, species; some denote Guna, quality; some denote action; the fourth type of words are used just at the will of men, such as the names of persons, animals and etc."

26

A practical demonstration of certain actions such as of hiccup may not cause either Papa or Punya. But of certain acts definitely causes Papa :-

''यस्तु खल्वेवमसौ ब्राह्मणं हन्ति, एवमसौ सुरां पिबति इति तस्यानुकुर्वन् ब्राह्मणं हन्यात् सुरां वा पिबेत् सोऽपि मन्ये पतितः स्यात्।''

"If some one kills a Brahmana and drinks liquor demonstrating how so and so kills a Brahmana and drinks liquor, he also, as I feel, becomes a committer of sin".

27

''अभ्यन्तरश्च समुदाये अवयवः; तद्यथा वृक्षः प्रचलन् सहावयवैः प्रचलति'' (एओङ्सू.)

"The part also is included within the group; (whole) when the tree shakes it shakes along with all its parts like branches and leaves etc".

28

यथा तर्हि - ''तैलं न विक्रेतव्यम्'', ''घृतं न विक्रेतव्यम्'' इति व्यपवृक्तं च न विक्रीयते; अव्यपवृक्तं गावः सर्षपाश्च विक्रीयन्ते। तथा ''लोमनखं स्पृष्ट्वा शौचं कर्तव्यम्'' - व्यपवृक्तं स्पृष्ट्वा नियोगतः शौचं कर्तव्यम्; अव्यपवृक्ते कामचारः।'' (ए ओ ङ् सू.)

"It is said - "Oil (of sesame and such other seeds) should not be sold". "Ghee should not be sold". Accordingly only the oil

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seperated from the seeds and the ghee seperated from the cows are not sold; But the cows and the mustard seed are sold without seperating the ghee and the oil from them. "One should do शौच like sipping water (आचमन) on touching the hair and the nails". शौच is done only on touching them when they are removed from the body, according to the Sastra. When thy are not removed, one can do as he likes regarding शौच".

29

''येषां संघाता अर्थवन्तः अवयवा अपि तेषामर्थवन्तः। येषां पुनरवयवाः अनर्थकाः समुदाया अपि तेषामनर्थकाः।''

तद्यथा - एकश्चक्षुष्मान् दर्शने समर्थः, तत्समुदायश्च शतमपि समर्थम्। एकश्च तिलः तैलदाने समर्थः, तत्समुदायश्च खार्यपि समर्था, येषां पुनरवयवाः अनर्थकाः समुदाया अपि तेषामनर्थकाः। तद्यथा - एकोऽन्धो दर्शने असमर्थः, तत्समुदायश्च शतमपि असमर्थम्। एका च सिकता तैलदाने असमर्था; तत्समुदायश्च खारीशतमपि असमर्थम्।।'' (ह य व र ट् सू.)

When the groups are capable of something, their parts also are capable. When the parts are not capable of something, their groups also are not capable. For example if one person having good sight is capable of seeing, a group of such hundred persons also is capable. If one sesame seed is capable of yielding oil their heap measuring a Khari (a big measure) also is capable. When the parts are not capable of some thing their groups also are not capable. If one particle of sand is not capable of producing oil, even hundred Kharis of sand are not capable.

30

''तद्यथा - समानमीहमानानां चाधीयानानां च केचिदर्थैः युज्यन्ते, अपरे न। न चेदानीं कश्चिदर्थवानिति कृत्वा सर्वैरर्थवद्भिः शक्यं भवितुम्; कश्चिदनर्थक इति सर्वैरनर्थकैः। तत्र किमस्माभिः कर्तुं शक्यम्, यद्धातुप्रत्ययप्रातिपादिकनिपाताः एकवर्णा अर्थवन्तः, अतोऽन्ये अनर्थका इति? स्वाभाविकमेतत्।'' (हयवरट् सू.)

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For example - out of those who undertake studies with equal enthusiasm some get success, others do not. All cannot be successsful if one is successful; similarly all need not be unsuccessful if one is unsuccessful. What can we do if some roots suffixes, प्रातिपदिकs and निपातs which are in the form of one letter (mono syllable) have some meaning and other letters do not convey any meaning? It is natural (in a language).

31

''एषा ह्याचार्यस्य शैली लक्ष्यते - यत् तुल्यजातीयान् तुल्यजातीयेषु उपदिशति - अचोऽक्षु हलो हल्षु।''

"This appears to be the style or method followed by आचार्य i.e. पाणिनि that he enumerates (lists) the letter of the same type along with the letters of similar type - vowels among vowels and the consonents among consoments".

Following the traditional story that the 14 ***Sutras*** which constitute वर्णसमाम्नाय, Nagesa has been saying - 'वर्णानामुपदेशः' ''पाणिनये महादेवकीर्तित इत्यर्थः'', ''उच्चारणम्'' = ढक्कानिनादेन अभिव्यक्तिः'' and so on. But nowhere it is indicated either by Patanjali or Kaiyata that वर्णसमाम्नाय is not by Panini. The remark of Patanjali - ''अपाणिनीयं तु तद् भवति'' while justifying the use of अनुबन्धs in वर्णसमाम्नाय at the end of the प्रथमाह्निक clearly indicates that Panini is the author of these 14 ***Sutras*** also.

This pharse of Patanjali 'आचार्यस्य शैली' indicates that the वर्णसमाम्नाय is by Panini himself, though Nagesa writes - ''आचार्यशब्देन - अनादिः शब्दपुरुषः''.

Again under the ***Sutra*** 'लण्' Patanjali says - एतद् ज्ञापयत्याचार्यः - भवत्येषा परिभाषा - ''व्याख्यानतो विशेषप्रतिपत्तिर्न हि सन्देहादलक्षणम्'' इति। अणुदित्सवर्ण परिहृत्य पूर्वेण अण्ग्रहणम् इति व्यख्यास्यामः।''

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Here also नागेशभट्ट takes the word आचार्य in the sense of शिव instead of taking as referring to Panini.

32

"अथ किमर्थमुपदेशः क्रियते?"

"वर्णज्ञानं वाग्विषयो यत्र च ब्रह्म वर्तते।
तदर्थमिष्टबुद्ध्यर्थं लघ्वर्थं चोपदिश्यते।।"

"Why this अक्षरसमाम्नाय is here? (Why all these lettters are being recited (given) here in one particular order?)"

"The knowledge of the Varnas (letters) is the subject matter of the ***Vyakarana Sastra***. The whole ***Vedic*** literature rests on this. ***Varna Samamnaya*** is given here for the proper functioning of the ***Vyakarana Sastra***, for the correct and clear understanding of the letters, and for the sake of brevity like the formation of the प्रत्याहारs. (inclusion of many as the meaning of a small coined word).

33

The वर्णसमाम्नाय which is the seed of all the ***Vedas*** and ***Sastras*** is no other than the Supreme Being, Brahman itself:

"सोऽयमक्षरसमाम्नायो वाक्समाम्नायः पुष्पितः फलितः चन्द्रतारकवत् प्रतिमण्डितः वेदितव्यः ब्रह्मराशिः सर्ववेदपुण्यफलावाप्तिश्चास्य ज्ञाने भवति। मातापितरौ चास्य स्वर्गे लोके महीयेते।" (अक्षरसमाम्नायाधिकरणम्।)

"This वर्णसमाम्नाय is a huge collection of sentences(वाक्यसमाम्नाय) which has blossomed and fructified into a large heap of ***Vedas*** shining eternally like the moon and stars. It should be clearly understood. By knowing this one gets the पुण्य (merit) of knowing all the ***Vedas***, and his mother and father are very much respected in the heaven".

Such is the great respect and honour given to the वर्णs, the seeds of the whole sacred and mundane literature in the ancient Indian cultural tradition with no parallel in any culture of the world.

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34

Following are oftquoted phrases or groups of words used together with no mutual connection :

''दश दाडिमानि। षडपूपाः। कुण्डम् अजिनम्। पललपिण्डः। अर्धोरुकमेतत् कुमार्याः। स्फैयत्कृतस्य पिता प्रतिशीनः।'' (१.१.१)

"Ten Dadima fruits : six sweet cakes; a pot; deer - skin; lump of the flesh; this is the under-wear of the girl; father of स्फैयत्कृत has become puffed up".

When some one speaks incoherently it is said that "his speech is like the दशदाडिमादिवाक्य।".

35

''तमेवोपालभ्य ''अगमकं ते सूत्रम् '' इति त्रस्यैव पुनः प्रमाणीकरणम् इत्येतत् अयुक्तम्।'' (१.१.१)

"After criticising him saying 'your ***Sutra*** does not convey the desired meaning' it is not proper to cite his ***Sutra*** only as an authority".

36

''प्रमाणभूत आचार्यः दर्भपवित्रपाणिः शुचाववकाशे प्राङ्मुख उपविश्य महता प्रयत्नेन सूत्राणि प्रणयति स्म। तत्राशक्यं वर्णेनाप्यनर्थकेन भवितुम्। किं पुनरियता सूत्रेण।'' (१.१.१)

The आचार्य (पाणिनि) who has become an authority, sat in a sacred place facing the East with his hands sanctified by holding Darbha grass blade, and composed the ***Sutras*** putting forth great effort and care. Even a single letter cannot be without purpose, where is the question of such a big ***Sutra*** (like 'वृद्धिरादैच्') being meaningless?

It is intersting to note, the same Patanjali who made such declaration here, has rejected some ***Sutras*** of Panini as unnecessary. For example he feels the ***Sutra*** ''न बहुव्रीहौ'' (1.1.29) is not needed. Some of the later writers like Bhattoji Dikshita also suggested some

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changes, additions and deletions in the ***Sutras*** of Panini as in "अकोकि दीर्घः इति सुवचम्" (सिद्धान्तकौमुदी - अच्सन्धिप्रकरणम्). of course, this does not indicate any disrespect to the earlier आचार्यs. It only shows the great academic independence enjoyed and exhibited by the Indian thinkers in every field of human activity through out the ages.

37

एतदेकमाचार्यस्य मङ्गलार्थं मृष्यताम्। माङ्गलिक आचार्यः महतः शास्त्रौघस्य मङ्गलार्थं वृद्धिशब्दमादितः प्रयुङ्क्ते - मङ्गलादीनि हि शास्त्रणि प्रथन्ते; वीरपुरुषणि च भवन्ति; आयुष्मत्पुरुषाणि च, अध्येतारश्च वृद्धियुक्ताः यथास्युः इति। सर्वत्रैव हि व्याकरणे पूर्वोच्चरितः संज्ञी परोच्चरिता संज्ञा -"अदेङ्गुणः" इति यथा।"

"This one deviation of आचार्य which he did for the sake of Mangala may be ignored. The आचार्य desirous of Mangala for this great lot of *Sastra* uses the word 'वृद्धि' at the beginning because the *Sastras* which begin with the auspicious words or statements, become popular and those who follow them would become highly intelligent with long life and those who study them would be successful. Every where, in *Vyakarana*, excepting in this *Sutra* (1.1.1.) the first mentioned is the संज्ञी that which is given a name and the latter one is a संज्ञा (name), as in "अदेङ्गुणः" (1.1.2) where "अत् एङ्" the संज्ञिन् used first and 'गुणः' the संज्ञा is used later.

38

"अस्थानेऽयं यत्नः क्रियते। न हि इदं लोकाद् भिद्यते। यदीदं लोकाद् भिद्येत ततो यत्नार्हं भवेत्। तद्यथा-अगोज्ञाय कश्चित् गां सक्थनि कर्णे वा गृहीत्वोपदिशति "अयं गौः" इति। न चास्मायाचष्टे - "इयम् अस्य संज्ञा" इति। भवति चास्य संप्रत्ययः" (१.१.१)

"This is an effort unnecessarily done; because it is not different from the worldly practice. Had it been different it would have been

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worthy of doing some effort. For example to a man who does not know what is a bull one tells, touching the thigh or the ear of the bull "this is bull". He does not tell him "this is its name". Even then, he understands".

Thus even without saying - "वृद्धि is the संज्ञा" one can understand what is वृद्धि by simply hearing "वृद्धि is आ and ऐच्."

39

''ननु च भोः इतरेतराश्रयाण्यपि कार्याणि दृश्यन्ते। तद्यथा - नौः शकटं वहति, शकटं च नावं वहति।

अन्यदपि तत्र किंचिद्भवति - जलं स्थलं वा। स्थले शकटं नावं वहति, जले नौः शकटं वहति। '' (१.१.१)

"There are works which depend on each other; just as the boat carries the cart and the cart carries the boat".

"But there is some other factor also in what is said - water or land. The cart carries a boat on the land and the boat carries the cart in water".

40

''प्रत्यवयवं च वाक्यपरिसमाप्तिः दृश्यते - तद्यथा देवदत्तयज्ञदत्तविष्णुमित्रा भोज्यन्तामिति। न चोच्यते प्रत्येकमिति। प्रत्येकं च भुजिः परिसमाप्यते। ''(१.१.१)

"A sentence (the sense of a sentence), appears to be complete in each of its parts. For example - whent it is said "let Devadatta, Yajnadatta and Visnumitra be given food" (each one is given food). It is not said 'each one' (should be given food), even then giving food is completed with each one i.e. each one is given food.

41

''ननु चायमप्यस्ति दृष्टान्तः - समुदाये वाक्यपरिसमाप्तिः इति। तद्यथा ''गर्गाः शतं दण्ड्यन्ताम्'' इति। अर्थिनश्च राजानः हिरण्येन भवन्ति; न च प्रत्येकं दण्डयन्ति।'' (१.१.१.)

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But there is another example where the meaning of a sentence is complete in the group only as in - "let गर्गाs (persons of Garga family) be punished by imposing fine of hundred". (This hundred does not refer to whipping or such other corporal punishment) because the kings are interested in the gold (gold coins) not in other things (Therefore 'शतम्' means hundred gold coins). But the kings are not punishing each one with the fine of hundred coins; a total of hundred coins is collected from the whole group of the गर्गs.

42

In the context of saying the change of accent makes a vowel different it is said :

''एवं हि दृश्यते लोके - य उदात्ते कर्तव्ये अनुदात्तं करोति खण्डिकोपाध्यायः तस्मै चपेटां ददाति अन्यत् त्वं करोषीति''

"As we see in the world (in practice) when a pupil makes अनुदात्त accent instead of उदात्त then the teacher who is a strict disciplinarean gives him a slap in the cheek saying 'you are making another accent' and thereby changing the letter".

'खण्डिकोपाध्याय' perhaps means the (उपाध्याय) who teaches a small portion or chapter (खण्ड) of the Veda.

It shows how much of care is taken regarding the correct pronunciation of words.

43

''कथं पुनर्ज्ञायते भेदका गुणा इति? एवं हि दृश्यते लोके - एकोप्यात्मा उदकं नाम। तस्य गुणभेदादन्यत्वं भवति-अन्यदिदं शीतम्; अन्यदिदम् उष्णम् इति।'' (१.१.१)

"How is it known that the Gunas (qualties) cause difference? Because it is seen in the world - This water (in a pot) is one and the same; but by the change of the quality, that becomes different - it is different when it is cold, it is different when it is hot".

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Thus it is clear that even the transitary qualities which come and go are responsible for difference in an object.

44

''ननु च भोः अभेदका अपि गुणा दृश्यन्ते, तद्यथा देवदत्तो मुण्ड्यपि, जट्यपि, शिख्यपि स्वामाख्यां न जहाति। तथा बालो, युवा, बृद्धः वत्सो दम्यो वलीवर्द इति।'' (१.१.२)

But we also see that *Gunas* do not cause difference. For example - though tonsured, having matted hair or having a tuft of hair Devadattha does not give up his name (continues to be देवदत्त). Similarly though being boy, young man or an old man one does not give up his name. Similarly an ox does not change its name when it is a calf, or being trained or becoming a bull".

45

''दक्षिणापथे हि सरांसि सरस्य इत्युच्यन्ते।''

In South India 'सरस्' is called 'सरसी'.

This indiciates Sanskrit was a spoken language through out India.

46

''यथा तर्हि बहुषु पुत्रेषु एतदुपपन्नं भवति - अयं मे ज्येष्ठः, अयं मे मध्यमः, अयं मे कनीयानिति। भवति चैतत् एकस्मिन्नपि - अयमेव मे ज्येष्ठः, अयमेव मध्यमः, अयमेव मे कनीयानिति, तथा असूतायामारोप्यमाणायां भवति प्रथमगर्भेण हता'' इति, तथा अनेत्याजिगमिषुराह-इदं मे प्रथममागमनमिति।'' (१.१.२१)

When there are many sons it is possible to say - this is my first son, this is my middle son and this is my younger son; it may also be possible when there is only one son - he only is my eldest son, he only is my middle son and he only is my younger son.

Again even when one had not brought forth a child or going to bring forth in future it is said by superimposition "it is dead in the first

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conception itself". Similarly even a man who never visited earlier and does not intend to visit in future would say - "This is my first visit".

One who visited earlier many times may remember his visits and say a particular visit was his first visit. One who visits for the first time and wants to visit again he also may say - this is my first visit. But even a man who visits now for the first time says 'it is my first visit' though he does not intend to visit again in future.

These are all subtlities of expression which are commonly found but do not stand logical explanation or analysis.

47

कृत्रिमाकृत्रिमयोः कृत्रिमे कार्यसंप्रत्ययः। ''यथा लोके''। तद्यथा - ''गोपालकमानय'' ''कटजकमानय'' इति। यस्यैषा संज्ञा भवति स आनीयते न यो गाः पालयति, यो वा कटे जातः।'' (१.१.२३)

Of the two कृत्रिम (arfificial i.e. man-created) and natural, कृत्रिम only is taken into consideration, as in the general practice. For example when it is said ***"bring gopalaka"*** and ***"bring 'katajaka"*** only those who are given the names 'गोपालक' and 'कटजक' are brought but not the man who rears the cows, or the man who was born on a mat, though those words originally mean them only.

48

''अन्यार्थमपि प्रकृतमन्यार्थं भवति। तद्यथा - शाल्यर्थं कुल्याः प्रणीयन्ते। ताभ्यश्च पानीयं पीयते। उपस्पृश्यते च। शालयश्च भाव्यन्ते।'' (१.१.२३)

"Something done for some purpose becomes useful for some other purpose also. For example - canals are made for growing the paddy (for irrigation). The water is taken from them and drunk and is sipped for purification. The paddy also is produced".

49

''न हि गोधा सर्पन्ती सर्पणात् अहिर्भवति।'' (१.१.२३)

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A crawling alligator does not become a serpent only because it crawls".

50

''तद्यथा - कतरत् देवदत्तस्य गृहम्?'' ''अदो यत्रासौ काकः'' इति। उत्पतिते काके नष्टं तद्गृहं भवति।'' (१.१.२६)

"For example - "Which is the house of Devadatta?"

It is that where there is that crow". Once the crow flies that house is lost".

51

''न हि दोषाः सन्तीति परिभाषा न कर्तव्या; लक्षणं वा न विधेयम्। न हि भिक्षुकाः सन्तीति स्थाल्यो नाधिश्रीयन्ते; न च मृगाः सन्तीति यवा नारोप्यन्ते।'' (११.३९)

We do not desist from making a परिभाषा, a technical phraseology or a लक्षण, definition, only because there is a possibility of defects. We do not desist from placing the cooking vessels on the stoves only because there are beggers or Sanyasins lingering around; or from sowing the barly only because there are deer who may spoil the crop.

''न हि भिक्षुकाः'' etc., is very aften quoted by later writers in their works.

बौद्धभिक्षुकs are other संन्यासिन्s might be moving about in large numbers during Patanjali's time or the भिक्षुक may be taken in the sense of a begger in general.

52

''तद्यथा - ''गौरित्ययमाह'' इति गोशब्दात् इतिकरणः प्रयुज्यमानः गोशब्दं स्वस्मात् पदार्थात् प्रच्यावयति। सोऽसौ स्वस्मात् पदार्थात् प्रच्युतः - याऽसौ अर्थपदार्थकता तस्याः - शब्दपदार्थकः संपद्यते।'' (१.१.४४)

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"When it is said 'गौः इति अयम् आह' (He says 'गौः') the word इति which is used after the word 'गो' makes the word 'गो' lose its meaning cow which is naturally conveyed by it. When it loses its meaning, i.e. when it is stopped from denoting its meaning it becomes denoter of the word ('गो') instead of the object cow".

This change of the meaning of a word by the addition of the word इति to it is explained in an oft-quoted sentence "इतिशब्दः पदार्थ-विपर्यासकृत्।" (the word इति reverses or changes the meaning).

53

"कञ्चित् तन्तुवायमाह - "अस्य सूत्रस्य शाटकं वय" इति। स पश्यति - यदि शाटकः न वातव्यः; अथ वातव्यः न शाटकः। शाटको वातव्यश्चेति विप्रतिषिद्धम्। भाविनी संज्ञा खल्वस्याभिप्रेता। स मन्ये वातव्यः यस्मिन् शाटक इत्येतत् भवति - इति।" (१.१.४५)

Some one goes to a weaver and tells him. "Weave (make) a शाटक (an upper cloth) of this yarn". He sees (thinks). If it is a Sataka then it need not be woven; if it is to be woven, then it is not a Sataka. It is a contradiction in terms to say - "Sataka" and "is to be woven". What is intended (by this man) is the future name. As I know, that which becomes Sataka when woven that is to be woven"?

Here the word शाटक is used with reference to the yarn taking the form which it is going to get after being woven (भाविनीं संज्ञाम् अपेक्ष्य) into consideration.

54

"लोके हि सत्यपि संभवे बाधनं भवति। तद्यथा दधि ब्राह्मणेभ्यो दीयताम्; तक्रं कौण्डिन्याय इति। सत्यपि संभवे दधिदानस्य तक्रदानं निवर्तकं भवति।" (१.१.४७)

In practice even when there is possibility, certain things are restricted. When it is said "give (serve) curds to all the Brahmanas;

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give butter milk to Kaundinya (to the Brahmana of Kaundinyagotra); though there is possibility of giving the curds to Kaundinya also because he is also a Brahmana the giving of the butter milk restrains (prohibits) it (the giving of curds).

This is known as तक्रकौण्डिन्यन्याय and is very popularly used in the later literary works.

55

''भूयस एव ग्रहणानि भविष्यन्ति। तद्यथा'' ब्राह्मणग्राम आनीयताम्'' इत्युच्यते। तत्र चावरतः पञ्चकारुकी भवति। '' (१.१.४८)

"Generally things with large number are taken (mentioned) as in - "Let a ब्राह्मणग्राम be built or established". Even in that village a minimum of five artisans would be inhabited.

Though a villlage is called 'Brahmana - village' because the number of Brahmana families is large; at least five more families of men of five crafts are to habit in that village - ''कुलाल - कर्मार - वर्धकि - नापित - रजकाः पञ्चकारुकी'' (उद्द्योत) (potter, ironsmith, carpenter, barber and washerman).

56

लौकिकोऽयं दृष्टातः। तद्यथा - लोके कश्चित् कंचित् पृच्छति - ''ग्रामान्तरं गमिष्यामि पन्थानं मे भवानुपदिशतु'' इति। स तस्मायाचष्टे - अमुष्मिन् अवकाशे हस्तदक्षिणः ग्रहीतव्यः, अमुष्मिन्नवकाशे हस्तवाम इति। यस्तत्र तिर्यक्पथो भवति न तस्मिन् सन्देह इति कृत्वा नासावुपदिशति। एवमिहापि सन्देहे नियमः। (११.४९)

This is the method seen in the day to day practice. For example - As it commonly happens - one asks somebody - "I shall go to another village from this village; tell me the way". He tells him : "In that particular region (place) turn to the right hand should be taken; at that particular place turn to the left hand is to be taken". In between there may be a curvature in the road, but there would be no doubt

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at that place. That is why he is not given any instruction (to be followed there). In the same way a special rule is laid only when there is possibility for doubt?

57

तद्यथा - तप्ते भ्राष्ट्रे तिलाः प्रक्षिप्ताः मुहूर्तमपि नावतिष्ठन्ते एवमिमे वर्णाः मुहूर्तमपि नावतिष्ठेरन् ॥ (१.१.५०)

If an existing letter is to be replaced by another letter (आदेश) it would not stand in its place even for the fraction of a second like sesamum seeds thrown on a frying pan.

A fine simile from practical life.

58

अनर्थकमेतत् स्यात्। यो हि भुक्तवन्तं ब्रूयात् मा भुक्था इति किं तेन कृतं स्यात्। (१.१.५०)

It would be a waste - After some one had already eaten, if some body tells "do not eat"; for what purpose it would be?

59

स्वभावसिद्धत्वादेव। तद्यथा - समाजेषु, समाशेषु, समवायेषु चास्यतामित्युक्ते नैव कृशाः कृशैः सहासते न पाण्डवः पाण्डुभिः। येषामेव किंचिदर्थकृतमान्तर्यं तैरेव सहासते। तथा गावो दिवसं चरितवत्यः यो यस्याः प्रसवः भवति तेन सह शेरते। तथा यान्येतानि गोयुक्तकानि संघुष्टकानि भवन्ति तान्यन्योन्यमपश्यन्ति शब्दं कुर्वन्ति। (१.१.५६)

Because all this happens naturally. For example, when it is said 'you sit in the congregetions, or in the eating - groups (समाशेषु) or in the associations, the weak, do not sit along with (among) the weak, the poeple fair complextion; do not sit along with the people of fair complextion; they sit only along with those with whom they have some common interest. Again, the cows who go out to graze through out the day (after they return in the eveing) stand along with whichsoever are their offsprings. Similarly the pairs of the oxen which

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are very closely associated with each other (संघुष्टकानि) when they do not see each other start bellowing.

समाजः = उत्सवेषु संघातः। समाशः = सहभोजनम्। समवायः = कस्यांचित् क्रियायां मेलनम्। युक्तकश्ब्दो युग्मवाची। संघुष्टकशब्दः तत्तद्युगवहनादिना अत्यन्तपरिचितवाची। (प्रदीपोद्द्योतौ)

60

एवं तावच्चेतनावत्सु। अचेतनेष्वपि - लोष्टः क्षिप्तः बहुवेगं गत्वा नैव तिर्यग्गच्छति; नोर्ध्वमारोहति; पृथिवीविकारः पृथिवीमेव गच्छति आन्तर्यतः। तथा ता एता आन्तरिक्ष्याः सूक्ष्माः आपः तासां विकारः धूमः। स धूमः आकाशे निवाते नैव तिर्यक् गच्छति, न अर्वाक् अवरोहति। अब्विकारः अप एव गच्छति आन्तर्यतः। तथा ज्योतिषो विकारः आर्चिः आकाशदेशे निवाते सुप्रज्वलितं नैव तिर्यक् गच्छति, नार्वागारोहति। ज्योतिषो विकारो ज्योतिरेव गच्छति। आन्तर्यतः (१.१.५०)

This is among the animate beings. The same thing is seen even in inanimate things - A clod of earth when it is hurled flies with great speed; it does not take a cross turn, does not go upwards; being a product of the earth it goes to the earth only, because of its kinship (with the earth). The धूम (mist) is the product of the very fine water in the sky. That mist, in the airless sky does not go across, does not go down, being a product of the water it goes into the water only because of its kinship with the water. Again, the flame which is the product of the fire, when it is lit in the air-less sky does not go across, does not go downwards, being the product of the fire it goes towards the fire only, because of its kinslip (with the fire).

Here Kaiyata writes in प्रदीप -

"अन्तरिक्षे सूक्ष्मः समुद्रोऽस्तीति तद्विकारः सर्वा आप इति, काष्ठादिस्थानामपाम् अग्निसंयोगात् धूमो विकारः। सूर्यविकारः अर्चिः सूर्यमेव गच्छति।"

There is a very fine (सूक्ष्म) ocean in the space. All the waters are the products of that ocean. When the water in the wood and

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such things come into contact with fire it turns into smoke; thus it is the product of water. The flame which is the product of the Sun goes to the Sun.

Nagesa writes in Uddyota -

अन्तरिक्षे भवाः आन्तरिक्ष्याः। अत एव निदाघे निशि निरावरणे शयानानां शैत्योपलम्भः। तस्यैव च रविकिरणसंपर्केण मेघरूपतया वायुयोगात् वृष्टिः। आन्तरिक्ष्याणाम् अपां पम्परया धूमो विकारः ..... अत एव दावाग्नेः मध्याह्नादौ सूर्यकरसंपर्कात् क्रौर्यातिशयो दृश्यते।

Those which are in the अन्तरिक्ष (space) are आन्तरिक्ष्य। That is why (because a fine ocean is in the space) people who sleep in the open space in the night of the summer feel coolness. On account of contact with the rays of the Sun the fine ocean of water turns into clouds and there is rain because of the contact with the air. Smoke is the indirect product of the water in the space (through its contact with fire when it is in the wood and other things). (The fire in any form is the product of the Sun) that is the reason why there is so much of severity in the fires like the forest - fire because of the contact with the Sun.

We do not know if the scientists ponder over it or dismiss it as a nonsense.

"There is a news item in 'The Hindu' of 18.2.2009 about "producing water from the air". "Atmospheric water station, described as world's first, that virtually produces water from air ... was inaugurated ... It has been designed keeping in view scarsity of water faced by different parts of the country".

This appears to be supporting the statement of Kaiyata - ''अन्तरिक्षे सूक्ष्मःसमुद्रोऽस्ति''।

61

तद्यथा - ''तवाश्वो नष्टः ममापि रथो दग्धः उभौ संप्रयुज्यावहै'' इति। (१.१.५१)

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Just as (there would be an understanding between two persons) "your horse is dead, my chariot is burnt; let us join together". Here also may be like that.

This is known as ''नष्टाश्वदग्धरथन्याय'' and used frequently by writers on Sastras.

62

''माषा न भोज्या इत्युक्ते मिश्रा अपि न भुज्यन्ते।'' (१.१.५१)

When it is said black gram should not be eaten even the things mixed wirh the माष्s or the माष्s mixed with some other things are not to be eaten.

63

लोके यो यस्य प्रसङ्गे भवति लभतेऽसौ तत्कार्याणि। तद्यथा-उपाध्यायस्य शिष्यो याज्यकुलानि गत्वा अग्रासनादीनि लभते। (१.१.५६)

In whose so ever place one goes, as his representiative one gets all those things due to him. For example - The pupil who goes to the houses of his Guru's ritual-claints (याज्य्s) gets all the honours like the first seat etc. (usually offered to his Guru).

64

तद्यथा - गुरुवदस्मिन् गुरुपुत्रे वर्तितव्यम् इति। गुरौ यत् कार्यं तत् गुरुपुत्रे अतिदिश्यते। (१.१.५६)

When it is said that one should treat the son of his preceptor as preceptor himself whatever is done to the preceptor is done to his son also.

Conferring or transferring or imposing the qualities or power of something on something else is अतिदेश।

65

सामान्ये ह्यतिदिश्यमाने विशेषो नातिदिष्टो भवति। तद्यथा - ब्राह्मणवत् अस्मिन् क्षत्रिये वर्तितव्यम् इति सामान्यं यत् ब्राह्मणकार्यं तत् क्षत्रिये अतिदिश्यते। यद्विशिष्टं माठरे कौण्डिन्ये वा न तदतिदिश्यते। (१.१.५६)

The Nectar Drops of Fine Statements in Patanjali's Mahabhashya. Digitization Muthulakshmi Research Academy

When something general is directed to be implimented by imposition the special aspects cannot be included. For example - when it is said that you should conduct yourself with this *Kshatriya* as with a *Brahmana* he is treated like a *Brahmana* regarding some of the general aspects only pertaining to a *Brahmana* but not the special aspects which are connected with a *Brahman* of माठरगोत्र or *Kaundinya gotra.*

66

तद्यथा - ''गुरुवदस्मिन् गुरुपुत्रे वर्तिव्यम् अन्यत्रोच्छिष्टभोजनात् पादोपसंग्रहणाच्च'' इति। यदि च गुरुपुत्रोऽपि गुरुर्भवति तदपि कर्तव्यं भवति। (१.१.५६)

One should conduct-himself with preceptor's son as with the preceptor excepting in eating his उच्छिष्ट, the reminder of the food, and washing and touching his feet. But if the Guruputra becomes Guru then these acts also are to be performed.

67

''एकदेशविकृतम् अनन्यवद् भवति'' ... तद्यथा - श्वा कर्णे वा पुच्छे वा छिन्ने श्वैव भवति; नाऽश्वः न गर्दभ इति। (१.१.५६)

Even when there is a defect in one limb or part, an object or being continues to be the same. Even when a dog is cut in its ear or the tail it continues to be a dog; it does not become a horse or a donkey.

68

तद्यथा कश्चित् कस्मैचिदुपदिशति - ''प्राचीनं ग्रामात् आम्राः'' इति। तत्र सर्वत्राम्रबुद्धिः प्रसक्ता। ततः पश्चादाह - ''ये क्षीरिणोऽवरोहवन्तः पृथुपर्णाः ते न्यग्रोधाः'' इति। स तत्र आम्रबुद्ध्या न्यग्रोधबुद्धिं प्रतिपद्यते। स ततः पश्यति - बुद्ध्या आम्रांश्चाप्रकृष्यमाणान् न्यग्रोधांश्च उपाधीयमानान्। नित्या एव च स्वस्मिन् विषये आम्राः। नित्याश्च न्यग्रोधाः। बुद्धिस्त्वस्य विपरिणम्यते। (१.१.५६)

It is like this. One tells a man - "There are mango trees east to

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the village". On hearing this an idea is formed that all of them are the mango trees. Then he tells him. "Those are the fig-trees which have many sub-roots, milk in the stalks and with the big leaves. Then he gets the idea of the fig-trees after having the idea of mango trees first. Then he realises that the mango trees are removed from his mind and the fig-trees are being introduced. The mango trees have been permanently there in their places; similarly the fig-trees. Only the mind of the listener is changed.

In the same manner, the स्थानिन् the original letter or part of the word which is said to be replaced by another letter or part of the word, is there only. It is only mental exercise in the grammar "this is replaced by this" for the convenience of the understanding.

69

Things are given importance and preference according to the degrees of their proximity even in work a day world. Therefore it is suggested that the परिभाषा - 'असिद्धं बहिरङ्गमन्तरङ्गे' (The external one is non existing and is of little value when there is internal one which is to be taken care of) based on worldly practice. In that context it is said -

''प्रत्यङ्गवर्ती लोको लक्ष्यते। तद्यथा - पुरुषोऽयं प्रातरुत्थाय यान्यस्य प्रतिशरीरं कार्याणि तानि तावत् करोति। ततः सुहृदाम्। ततः संबन्धिनाम्।'' (१.१.५७)

People are seen attending to the different-subject (duties) in accordance with their priortiy. Immediately after getting up in the morning a man first does all those acts connected with his body, then he attends to the works of his friends and then to the works of the other persons of various contacts.

70

न ह्यन्यस्य असिद्धत्वात् अन्यस्य प्रादुर्भावो भवति। तद्यथा - न हि देवदत्तस्य हन्तरि हते देवदत्तस्य प्रादुर्भावो भवति। (१.१.५७)

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Something does not come into existence by the negation or denial of the existence of something. For instance even if the murderer of Devadatta is killed Devadatta would not come back to life.

71

अनानुपूर्व्येणापि संनिविष्टानां यथेष्टमभिसंबन्धो भवति। तद्यथा - ''अनड्वाह-मुदहारि या त्वं वहसि शिरसा कुम्भं, भगिनि साचीनमभिधावन्तमद्राक्षीः'' इति। तस्य ययेष्टमभिसंबन्धो भवति ''उदहारि भगिनि या त्वं कुम्भं हरसि शिरसा अनड्वाहं साचीनमभिधावन्तमद्राक्षीः'' इति। (१.१.५८)

Even when they are used without proper order the words are connected with each other as in - ''अनड्वाहम् ..... अद्राक्षीः'' which are to be arranged in proper order as ''उदहारि भगिनि ...'' Oh! water - carrying sister! taking a pot on your head, did you see the bull which was running across (साचीनं धावन्तम्)?

72

अन्तरेणापि निमित्तशब्दं निमित्तार्थो गम्यते। तद्यथा - ''दधित्रपुसं प्रत्यक्षो ज्वरः।'' ज्वरनिमित्तमित्यर्थः। ''नड्वलोदकं पादरोगः'' - पादरोगानिमित्तमिति गम्यते। ''आयुर्घृतम्'' आयुषो निमित्तमिति गम्यते। (१.१.५९)

Even without the use of the word निमित्त (cause) its sense is understood. When it is said "दधित्रपुस is the visible fever", it is understood as the cause of fever. When it is said "the water with reeds is the disease of the feet" it is understood that it is the cause of disease in the feet. When it is said "the ghee is the long life" it is understood that it is the cause for the increase of span of life.

If त्रपुस means the curds with its colour and taste changed the word दधित्रपुस means the दधि (curds) which has turned into त्रपुस। If its meaning is taken as 'cucumber' then it means the curds mixed with pieces of cucumber.

'आयुर्घृतम्' is very frequently cited as an example of a variety of लक्षणा।

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तद्यथा लोके - ''अमीषां ब्राह्मणानाम् अन्त्यात् पूर्व आनीयताम्'' इत्युक्ते यथाजातीयोऽन्त्यः तथाजातीयकोऽन्त्यात् पूर्व आनीयते। (१.१.६६)

For instance in the work a day world; when it is said "bring the last but one among these Brahmanas", the last but one of the same जाति (caste) as that of the last one, is brought (but not of diffirerent caste).

74

अवस्थिता वर्णाः. द्रुतमध्यविलम्बितासु। किंकृतःतर्हि वृत्तिविशेषः? वक्तुः चिराचिरवचनात् वृत्तयो विशिष्यन्ते। वक्तैव कश्चित् आश्वभिधायी भवति आशुवर्णान् अभिधत्ते। कश्चिच्चिरेण। कश्चिच्चिरतरेण। तद्यथा - तमेवाध्वानं कश्चिच्चिरेण गच्छति कश्चित् आशु गच्छति। कश्चित् चिरतरेण गच्छति। रथिक आशु गच्छति। आश्विकश्चिरेण। पदातिश्चिरतरेण। (१.१.७०)

In all the three वृत्तिs (pronunciations) द्रुत (quick), मध्यम (middle) and विलम्बित (delayed) the letters are as they are without any change. Then what is the cause of the difference among the वृत्तिs? They differ on account of the speaker's uttering them quickly and slowly. One speaker is a quick-speaker; he utters the letters quickly; one slowly another more slowly. A chariot - man goes fast; horseman slowly the walker more slowly.

Just as there is no change in the length or distance of the road, so also there is no change in the letter. Here Kaiyata refers to नाडिका, time measuring tube through which water flows out in drops. When one reads a verse or Rk in द्रुतवृत्ति nine drops of water fall, in मध्यमवृत्ति, 12 drops and in विलम्बितवृत्ति, 16 drops fall.

Here Nagesa, a great scholar and perhapse a practitioner of yoga takes नाडी as सुषुम्नानाडी in the body and takes the drops as the drops of nectar which are dropped through सुषुम्ना which is connected with ब्रह्माण्ड।

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"The distance of the road may not change by the quickness or the slowness of the beings going by it. But letters differ according to the difference of वृत्ति" one may say. In reply to this it is said :

तर्हि स्फोटः शब्दः; ध्वनिः शब्दगुणः। कथम्? भेर्याघातवत्। तद्यथा - भेर्याघातो भेरीमाहत्य कश्चित् विंशतिपदानि गच्छति, कश्चित् त्रिंशत्, कश्चित् चत्वारिंशत्। स्फोटस्तावानेव भवति। ध्वनिकृता वृद्धिः।

''ध्वनिः स्फोटश्च शब्दानां ध्वनिस्तु खलु लक्ष्यते।
अल्पो महांश्च केषांचित् उभयं तत्स्वभावतः॥'' (१.१.७०)

If it is so then let us accept 'स्फोट' as शब्द; The sound (ध्वनि) is the (गुण) i.e. modifier (उपरञ्जक) of the शब्द (स्फोट). Just as one beating sound of a big drum, goes, after beating the drum (after the drum is beaten) to a distance of twenty feet, one goes to thirty and another goes to forty feet so here also. Sphota remains so much only. The increase (of time द्रुत etc.) is caused by the sound.

There are two things here ध्वनि and स्फोट। "Dhavani is the revealer (व्यञ्जक) and स्फोट is the revealed (व्यङ्ग्य)। ध्वनि is audible it is sometimes small and sometimes big. In the case of some words both are heard when शब्द is व्यक्त i.e. revealed; at times शब्द is not heard, only Dhvani is heard. It is their nature".

76

When the संज्ञा (name) is known the संज्ञिन् (the named thing) also is understood -

तद्यथा संबन्धिशब्दाः - ''मातरि वर्तितव्यम्; पितरि शुश्रूषितव्यम्'' इति। न चोच्येत - स्वस्या मातरि स्वस्मिन् पितरि इति। संबन्धाच्च गम्यते - या यस्य माता यो यस्य पिता इति। (१.१.७२)

As in the case of the words denoting relation : It is said "one should behave towards the mother like this. one shoul serve the

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father". It is not mentioned - 'his mother' and 'his father'. On account of the relation it is understood whose mother she is and whose father he is.

77

कश्चित् कान्तारे समुपस्थिते सार्थमुपादत्ते। स यदा निष्कान्तारीभवति तदा सार्थं जहाति। (१.१.७३)

When a thick forest is nearing one associates himself with a caravan. When he comes out of the forest he leaves the caravan.

78

''नहि भुक्तवान् पुनर्भुङ्क्ते; कृतश्मश्रुश्च पुनः श्मश्रूणि कारयति।'' ''ननु च पुनः प्रवृत्तिरपि दृष्टा - भुक्तवानपि पुनर्भुङ्क्ते, कृतश्मश्रुश्च पुनः श्मश्रूणि कारयति। सामर्थ्याद्धि पुनः प्रवृत्तिर्भवति; भोजनविशेषात् शिल्पिविशेषाद्वा।'' (१.२.९)

"One who had already taken food would not eat again. One who got his beard shaved (trimmed) would not get it shaved again".

"It is possible one does the same thing again an account of efficiency (special circumstances) like the speciality of the food or the speciality of the artist (barber).

79

अकृतकारि खल्नपि शास्त्रमग्निवत्। तद्यथा - अग्निर्यददग्धं तत् दहति। (१.२.९)

The *Sastra* (Sastric rule) fulfils what is not done earlier. For instance - the fire burns only that thing which is not burnt earlier.

80

कृतकारि खल्वपि शास्त्रं पर्जन्यवत्। तद्यथा पर्जन्यो यावदूनं पूर्णं च सर्वमभिवषेति। (१.२.९)

Sastric rule fulfils also an act which is already done like the cloud; for the cloud rains on a place where there is less water and on the place full of water.

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81

नैते (उदात्तादयः) व्यञ्जनस्य गुणाः, किं तु अच एव। तत्सामीप्यात्तु व्यञ्जनमपि तद्गुणमुपलभ्यते। तद्यथा - द्वयो रक्तवस्त्रयोर्मध्ये शुक्लं वस्त्रं तद्गुण-मुपलभ्यते। बदरपिटके रिक्तकः लोहकः तद्गुण उपलभ्यते। (१.२.३०)

These accents, उदात्त, अनुदात्त and स्वरित are not the qualities of the consonants but are only of the vowel. On account of its proximity with the vowel, consonent appears to be as having those qualities. A white cloth between two red cloths appears as having their colour. An empty metal cup (bead) put in the basket of the बदर fruits looks as having its colour.

रिक्तकः लोहकः = brightened mirror (नागेश)

82

स्वयं राजन्ते इति स्वराः। अन्वग् भवति व्यञ्जनमिति। (१.२.३०)

The स्वरs (vowels) shine by themselves (स्वयं राजन्ते) and so they are known with that name. The consonants go along with the vowels - ('अन्वक् भवति' that which follows) and so they are given the name व्यञ्जन। Without vowel it is difficult even to pronounce a consonant "न पुनः अन्तरेणाचं व्यञ्जनस्य उच्चारणमपि भवति" (महाभाष्य १.२.३०)

83

By "तस्यादित उदात्तमर्धह्रस्वम्" (१.२.३२) पाणिनि explained which part of the स्वरित is उदात्त and which is अनुदात्त। Here raising the question why Panini did not explain other things like स्थान, करण etc. it is said-

"व्याकरणं नाम उत्तरा विद्या। सोऽसौ छन्दःशास्त्रेषु
अभिविनीतः उपलब्ध्या अधिगन्तुमुत्सहते।।"

व्यकरण is a *Sastra*, learnt after mastering some other *Sastras*

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like the छन्दःशास्त्र। A student knows about such things like स्थान from those शास्त्रs and so Panini did not deal with then in his *Sastra*.

As was explained in the *Paspasahnika*, in olden days, students used to study *Vyakarana* first and then other *Sastras*. Now it is studied later - explains Kaiyata.

84

In the *Sutra* ''स्वरितात् संहितायामनुदात्तानाम्'' (१.२.३९) 'अनुदात्तानाम्' is used in plural. Even then एकवचनार्थ and द्विवचनार्थ also is to be taken from this word according to the need. In that context it is said -

तद्यथा - कश्चिदन्नार्थी शालिकलापं सपलालं सतुषमाहरति, नान्तरीयकत्वात्। स यावत् आदेयं तावदादाय तुषपलालानि उत्सृजति। तथा कश्चिन्मांसार्थी मत्स्यान् सकण्टकान् सशकलान् आहरति, नान्तरीयकत्वात्। स यावदादेयं तावदादाय शकलकण्टकान्युत्सृजति। (१.२.३९)

The plural suffix should be ignored. "Just as a man who wants food brings a heap of rice along with the pieces of straw and husk, because they cannot be avoided, and he takes whatever is useful and leaves the husk and straw pieces and as a man who wants meat and collects the fish with the thorns and scales, because they cannot be avoided, but he takes whatever is useful and leaves the scales and the thorns.

This passage is reproduced by many later scholars in their works.

85

अवयवैरर्थवद्भिः समुदाया अर्थवन्तो भवन्ति। यथा लोके। तद्यथा लोके आढ्यमिदं नगरम्, गोमदिदं नगरम् इत्युच्यते। न च सर्वे तत्राढ्याः भवन्ति। सर्वे वा गोमन्तः। (१.२.४५)

If the parts possess something the groups also are said possessing it, as is found in the work a day world where it is said

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'this city is rich', 'this city is having cows'. But all the people in the city are not rich, all of them do not have cows.

86

लोके चावयवा एवार्थवन्तः न समुदायाः ... यस्य हि यद्द्रव्यं भवति स तेन कार्यं करोति। यस्य च या गावो भवन्ति स तासां क्षीरं घृतमुपयुङ्क्ते। अन्यैरेतत् द्रष्टुमप्यशक्यम्। (१.२.४५)

In the world, only some parts have something but not their groups ... The man who has something in his possession does some work (achieves some purpose) with it. He who has cows enjoys their milk and ghee. Others cannot even look at them.

Therefore 'आढ्यमिदं नगरम्' should be understood "this city has some rich people". ''गोमदिदं नगरम्'' should be understood - "this city has some people who have cows" explains Patanjali.

87

अन्यद् भवान् पृष्टोऽन्यदाचष्टे - आम्रान् पृष्टः कोविदारानाचष्टे। (१.२.४५)

We are asking about something; you are talking about something else. You are asked about the mango trees, but you are talking about the *Kovidara* trees.

This is a very often quoted sentence.

88

One single letter may not convey any meaning, but a group of letters can convey as in -

दृश्यते ह्यतदर्थेन गुणेन गुणिनः अर्थभावः ... तद्यथा - एकस्तन्तुः त्वक्त्राणे असमर्थः। तत्समुदायश्च कम्बलः समर्थः। एकश्च तण्डुलः क्षुत्प्रतिधाते असमर्थः। तत्समुदायश्च वर्द्धितकं समर्थम्। एकश्च बल्बजो बन्धने असमर्थः; तत्समुदायश्च रज्जुः समर्था भवति। (१.२.४५)

The whole (अवयविन्) is seen as achieving some objective with the help of a part (गुण) which cannot achieve any objective. For

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example one thread cannot protected the skin, but a blanket, the group of threads, can protect. One grain of rice cannot remove hunger. Their heap, वर्धितक, enlarged cooked rice, can remove. One blade of *Balbaja* grass is not capable of binding; but their cluster, the rope, is capable of binding.

89

विषम उपन्यासः - भवति च याचयावतीच अर्थमात्रा। भवति च कंचित् प्रत्येकस्तन्तुः त्वक्त्राणे समर्थः, एकश्च तण्डुलः क्षुत्प्रतिघाते समर्थः। एकश्च बल्बजो बन्धने समर्थः। इमे पुनर्वणोः अत्यन्तमेवानर्थकाः। (१.२.४५)

This is a wrong statement (wrong analogy). Even in these things there is some capacity to achieve the purpose individually because even one thread can protect the skin of something or some small being; even one grain of rice can remove hunger. One blade of *Balbaja* can bind. But these letters cannot individually achieve any purpose at all.

याचयावतीच = काचित् = Some sort of. ''याचयावतीच इति - अयं समुदायः 'काचित्' इत्यस्यार्थे वर्तते। (प्रदीपः)

90

यथा तर्हि रथाङ्गानि विहृतानि प्रत्येकं व्रजिक्रियां प्रति असमर्थानि भवन्ति तत्समुदायश्च रथः समर्थः एवमेषां वर्णानां समुदायाः अर्थवन्तः अवयवा अनर्थका इति। (१.२.४५)

Just as the scattered (विहृतानि) parts of the cahriot cannot achieve the purpose of moving individually, and their group, the chariot, is capable of going; so also the groups of these letters have sense but their parts, the letters, do not convey any sense.

91

सर्वो द्वन्द्वः विभाषैकवद्भवति। (१.२.६३)

All types of द्वन्द्वसमासs may be used in singular number optionally. (Those for which singular number only is ordained are to

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be used in singular only). This option is very much useful to the Sanskritists.

92

क्रिया नाम इयमत्यन्तापरिदृष्टा अशक्या पिण्डीभूता निदर्शयितुम्, यथा गर्भोऽनिर्लुठितः। सासौ अनुमानगम्या। (१.३.१)

An action is such that it is not at all perceptible, it cannot be shown in the form of a lump. It is like the embroy which has not come out (undergoing constant change). This is to be understood by inference only.

As explained by Kaiyata ***Kriya*** (action) is a group of many sub-actions spread over many moments in a sequence which cannot be perceived by the senses.

93

षड्भावविकारा इति ह स्माह वाष्योयणिः - जायते, अस्ति, विपरिणमंते, वर्धते, अपक्षीयते, विनश्यति इति। (१.३.१)

There are six types of modification which a being undergoes, says वार्ष्यायणि - it is born; it exists, changes, grows, decays and perishes.

These भावविकारs are very often mentioned in almost all the philosophical works.

This sentence appears to have been interpreted in two different ways. The above interpretation appears in the works of Sri Sankaracharya, his commentators and other works. But, this sentence does not talk of the *Vikaras* (modifications) of an object or a thing like the देह (body) but it refers to be *Vikaras* in a क्रिया as can be seen from the context in which it is quoted by Patanjali in ***Mahabhashya*** (1.3.1) and explained by Kaiyata and Nagesa, and also as found in निरुक्त।

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After a brief discussion as to whether भाव or क्रिया which is said to be the धात्वर्थ, the sense conveyed by the root, Patanjali says that भाव is क्रिया in general (क्रियासामान्य) and in the same context quotes the above sentence referring to the views of वार्ष्यायणि. The same is referred in निरुक्त also. Therefore the word भाव here means क्रिया only but not an objects as is clarly explained by Kaityata and Nagesa.

''भावस्य क्रियाया षट् प्रकाराः इत्यर्थः। ... अथवा भावस्य सत्तायाः एते प्रकाराः। सत्तैव अनेकक्रियात्मिका साधनसंबन्धात् अवसीयमानसाध्यरूपा जन्मादिरूपतया अवभासते।'' (कैयट)

The word 'भाव' is derived from the root ''भू सत्तायाम्'' and so it means 'सत्ता' to exist, which is a क्रिया in general. The same सत्ता assumes different forms of various क्रियाs and appears as though it is to be accomplished (साध्य) on account of its connection with different कारकs like कर्तृ, कर्म, करण etc. The *Satta* is the सत्ता of ब्रह्मन् only, which assumes different forms as different कियाs on account of माया as explained by Nagesa.

''भावस्य सत्तायाः ब्रह्मसत्तायाः एते विकाराः क्रियाप्रकाराः मायावशात् त इव भासमानाः इति वार्ष्यायण्युक्तेरर्थः। सत्तैवेत्यादिः-ब्रह्मसत्तैव अनेकक्रियात्मिका अनेकक्रियाविवर्तात्मिका साधनैः कारकैः संबन्धात् अवसीयमानसाध्यस्वरूपा जन्मादिरूपतया भासते इत्यर्थः। एतच्च निरुक्तभाष्ये स्पष्टम्'' (नागेशः)

Though it is said that the विकारs are connected with the क्रिया only they cannot be explained or understood without reference to the objects in which they are seen. That is why later writers have taken the word 'भाव' in the sense of an object, such as a body and explained the *Vikaras* as pertaining to them. Even in Nirukta वृद्धि and अपक्षय etc. are explained with reference to objects (वस्तुs) only.

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94

In answer to the question why the words like 'पच्' are said to be क्रियावाचक (denotatives of action) it was said ''यत् एतेषां करोतिना सामानाधिकरण्यम्। किं करोति? पचति। किं करिष्यति? पक्ष्यति। किम् अकार्षीत्? अपाक्षीत् इति।'' (The words पच etc; are the denotatives of action because they can be used along with the root 'कृ' as in ''किं करोति?'' = what does he do? 'पचति' cooking = does the act of cooking. किं करिष्यति? = What will he do? ''पक्ष्यति'' = Will cook = will do the act of cooking. ''किम् अकार्षीत्?'' = What did he do? अपाक्षीत् = cooked = did the act of cooking.

Then a question arises - "If that is the case अस्ति-भवति-विद्यति (the roots अस्, भू and विद् to exist) cannot be क्रियावाचक; because they are not used along with the root 'कृ' as it is not said - ''किं करोति? अस्ति, भवति or विद्यते।'' Therefore it may be necessary that a special mention is made to name them also धातु।

This question is met by declaring them as क्रियासामान्यवाचक (denoting the action in a general way) and the opinion of वार्ष्यायणि who accepted 'अस्ति' as one of the six विकार of the क्रिया is cited.

Now another objection is raised. Though अस्ति is included among the six विकार 'स्थित' cannot get धातुसंज्ञा because it is not there among those विकार enumerated and this is answered in the following words :

''सर्वथा स्थित इत्यत्र धातुसंज्ञा न प्राप्नोति - बाह्यो ह्येतेभ्यः तिष्ठतिः। एवं तर्हि क्रियायाः क्रिया निवर्तिका भवति, द्रव्यं द्रव्यस्य निवर्तकम्। एवं हि कश्चित् कंचित् पृच्छति - ''किमवस्थो देवदत्तस्य व्याधिः?'' इति। स आह वर्धते इति। अपर आह ''अपक्षीयतें इति। अपर आह 'स्थितः' इति। स्थित इत्युक्ते वर्धतेश्चापक्षीयतेश्च निवृत्तिः भवति। (१.३.१)

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"By any method the name धातु cannot be applied in 'स्थितः' because the root 'स्था' is not among those listed above". This objection is met by suggesting 'स्था' also can get धातुसंज्ञा by inference. "If that is so (if you feel 'स्था' is not among the listed verbs let us justify like this), One क्रिया (action) dispells another क्रिया. One द्रव्य (entity) removes another entity. One person asks another person - "at what stage Devadatta's disease is?" He tells him - "it is increasing". Some one else says "it is decreasing". Another man says - "it is there". When it is said 'स्थितः' 'it is', by this क्रिया, स्थिति the two actions increase and decrease are dispelled. (Thus स्थिति also is to be understood as a क्रिया).

95

कः पुनः उद्देशोपदेशयोर्विशेषः? ... प्रत्यक्षं तावदाख्यानम् उपदेशः। तद्यथा अगोज्ञाय कश्चिद्गां सक्थनि कर्णे वा गृहीत्वा उपदिशति - ''अयं गौः'' इति। स प्रत्यक्षमाख्यातमाह -''उपदिष्टो मे गौः'' इति। गुणैः प्रापणम् उद्देशः। तद्यथा - कश्चित् कंचिदाह - ''देवदत्तं मे भवानुद्दिशतु'' इति। सः इहस्थः पाटलिपुत्रस्थं देवदत्तमुद्दिशति - ''अङ्गदी, कुण्डली, किरीटी, व्यूढोरस्कः, वृत्तबाहुः, लोहिताक्षः, तुङ्गनासः, विचित्राभरणो देवदत्तः'' इति। स गुणैः प्राप्यमाणमाह - ''उद्दिष्टो मे देवतदत्तः'' इति। (१.३.२)

What is the difference between उद्देश and उपदेश? To tell directly through demonstration is उपदेश। For example - To a man who does not know what is a bull another man tells, holding or touching the bull in its thiegh or the ear, "this is the bull". Referring to the bull which was shown directly, he (the first man) exclaims - "yes; the bull is directly shown to me".

To explain something through the description of its qualities is उद्देश। Somebody asks a man "give me an idea of Devadatta". That man being here only refers to Devadatta who is in Pataliputra. "Devadatta has (wears) armalets, ear-rings, a crown, he is with wide

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chest, stout arms, reddish eyes and raised nose and wears different types arnaments. Devadatta is like this". Referring to him who is being presented though his qualities, he says - "yes, Devadattha is explained to me".

96

संकीर्णो उद्देशोपदेशौ। प्रत्यक्षमप्याख्यानमुद्देशः। गुणैश्च प्रापणमुपदेशः। प्रत्यक्षं तावदाख्यानमुद्देशः। तद्यथा - कश्चित् कंचिदाह - ''अनुवाकं मे भवान् उद्दिशतु''। स तस्मायाचष्टे - ''इषेत्वकमधीष्व; शंनोदेवीयकम् अधीष्व'' इति। सः प्रत्यक्षमाख्यातमाह - ''उद्दिष्टो मेऽनुवाकस्तमध्येष्ये'' इति। गुणैश्च प्रापण मुपदेशः। तद्यथा - कश्चित् कंचिदाह - ''ग्रामान्तरं गमिष्यामि, पन्थानं मे भवानुपदिशतु'' इति। स तस्मायाचष्टे ''अमुष्मिन्नवकाशे हस्तदक्षिणो ग्रहीतव्यः, अमुष्मिन् हस्तवामः'' इति। स गुणैः प्राप्यमाणमाह - ''उपदिष्टो मे पन्थाः'' इति। एवमेतौ संकीर्णौ उद्देशोपदेशौ। (१.३.२)

'उद्देशं' and उपदेशं are interchanging (संकीर्णौ). Telling through direct demonstration also is 'उद्देश' and "to explain with the help of qualities is उपदेश। To tell through direct demostration is उद्देश। For example one asks somebody - "Tell me what is ''अनुवाक''. He tells him - "you read that part which contains 'इषेत्वा', you read that part which contains ''शंनो देवी''। Referring to what was directly explained he says - ''अनुवाक was explained to me; I shall study it". To give an idea of something through explaining its qualities is ''उपदेश।'' For example - some one asks somebody "I shall go to another village; you please tell me the path". He tells him - "in that place right hand (turn) is to be taken; at that place left hand (turn) is to be taken". Referring to the path explained through the qualities he exclaims the path is told to me". Thus, these two उद्देश and उपदेश are intermixed.

97

तद्यथा - ''कुम्भीधान्यः श्रेत्रिय'' इत्युच्यते। यस्य कुम्भ्यामेव धान्यं स कुम्भीधान्यः। यस्य पुनः कुम्भ्याम् अन्यत्र च धान्यं नासौ कुम्भीधान्यः। (१.३.७)

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For example - श्रोतिय, a highly pious Vedic scholar of contentment is said to be कुम्भीधान्य having vesselful of grain. He who has grain only in a verssel (very limited measure) is called 'कुम्भीधान्य' but not the one who has grain in कुम्भ and also in other containers.

98

तस्मात् यस्मिन् पक्षे अल्पीयांसो दोषाः तमास्थाय प्रतिविधेयं दोषेषु। (१.३.१०)

Therefore, defects (दोषs) should be averted by adopting such alternative where the दोषs are less.

99

तद्यथा - ''देवदत्ताय गौर्दीयताम्'' ''विष्णुमित्राय कम्बलः'' इति कम्बलो गोः निवर्तको भवति। (१.३.११)

For example - when it is said "give the cow to Devadatta and give a blanket to Vishnumitra", the blanket obstructs the Cow.

100

''उच्चानि देवदत्तगृहाणि; आमन्त्रयस्व।''। ''एनं देवदत्तम्'' इति गम्यते। ''देवदत्तस्य गावोऽश्वाः हिरण्यं च''; ''आढ्यो वैधेयः'' - देवदत्त इति गम्यते। (१.३.१२.)

''देवदत्तs mansions are of great height; call". It is understood "(call) that देवदत्त।'' ''देवदत्त has cows, horses and gold". "A rich fellow". It is understood (it is) Devadatta.

Use of deriding epithet while referring to a rich man as in modern days!

वैधेयः = A fool, idiot. Perhaps 'गृहाणि' = also is always in plural in Patanjali's time as in अमर - ''गृहाः पुंसि च भूम्न्येव।''.

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101

'क्रियापि क्रियया ईप्सिततमा भवति' कया क्रियया? संपश्यतिक्रियया, प्रार्थयतिक्रियया, अध्यवस्यतिक्रियया (च)। इह य एव मनुष्यः प्रेक्षापूर्वकारी भवति स बुद्ध्या तावत् कंचिदर्थं संपश्यति। संदृष्टे प्रार्थना, प्रार्थिते अध्यवसायः अध्यवसाये आरम्भः, आरम्भे निर्वृत्तिः, निर्वृत्तौ फलावाप्तिः। एवं क्रियापि कृत्रिमं कर्म। (१.३.१४)

Even an act (क्रिया) is very much aspired for by another act. By which act? by the act of careful thinking, by the act of aspiring, by the act of deciding firmly. Any man who does things after proper consideration first of all visualises an object in his mind; then desire arises on the visualised object. Then firm decision is taken about the desired object. After the decision act starts; when act is started it is fulfilled. When it is fulfilled the fruit (result) is achieved. Thus even a क्रिया can become an artifical कर्म (which is defined - ''कर्तुरीप्सिततमं कर्म'' (1.4.49) "that which is most aspired for is कर्म".

102

''अस्य गोर्द्वितीयेनार्थः'' इति - गौरेवोपादीयते, नाश्वः, न गर्दभः इति। (१.३.१९)

When it is said - "a second one is required for this bull", only a bull is brought but not a horse or a donkey.

This idea is taken by Sri Sankaracharya in his Sutrabhashya.

103

The root 'स्था' with उप is used as आत्मनेपदिन् in the sense of worship as in ''आदित्यम् उपतिष्ठते''. If it is used in other sense like 'approaching' it is परस्मैपदिन् only. These two verses illustrate this rule :

''बहूनामप्यचित्तानामेको भवति चित्तवान्।
पश्य वानरसैन्येऽस्मिन् यदर्कमुपतिष्ठते।।

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मै वं मंस्थाः सचित्तोऽयमेषोऽपि च यथा वयम्।
एतदप्यस्य कापेयं यदर्कमुपतिष्ठति।" (१.३.२५)

"Even among many who do not have proper thinking there may be one who has such thinking. See, one monkey in this army of monkeys is worshipping the Sun. (with folded hands or such pose)". "Do not think it is having proper thinking; it also is like all of us. If it stands in a particular pose facing the sun, this also is one of its monkeyish behaviours".

This is a conversation between two *Vanaras* in the army of *Varanas*. Thse verses are perhaps quoted from an old poem with *Ramayana* story. In the sense of worship 'उपत्रिष्ठते' is used as आत्मनेपदिन्; in its negation it is used as परस्मैपदिन् in the second verse. Intersting verses!

104

अवयवे कृतं लिङ्गं समुदायस्य विशेषकं भवति। तद्यथा - गोः सक्थनि कर्णे वा कृतं लिङ्गं समुदायस्य विशेषकं भवति। (१.३.६२)

A mark put on a limb (part) distinguishes the whole thing. For example the mark put on the thiegh or the ear of a bull differentiaties the whole bull (from other bulls).

अवयवे कृतं लिङ्गं कस्य समुदायस्य विशेषकं भवति? यं समुदायं योऽवयवो न व्यभिचरति ... तद्यथा - गोः सक्थनि कर्णे वा कृतं लिङ्गं गोरेव विशेषकं भवति न गोमण्डलस्य। (१.३.६२)

Which whole entity is distinguished by a mark put on the limb (part)? On such a part which is inseperable from the whole. For example - a mark put on the thiegh or the ear of a bull distinguishes only the bull but not the herd of bulls.

105

याजका यजन्ति गा लप्सयामहे इति। कर्मकराः कुर्वन्ति पादिकमर्हलप्स्यामहे इति। (१.३.३७)

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.The ऋत्विक्s (Priests) perform sacrifice aspiring. "We shall get cows as दक्षिणा". The labourers work, aspiring "we shall get one fourths of a coin (like rupee) a day".

पादिकम् अहः = a day for which पाद (one fourth of a coin) is the wage.

106

उभयथा ह्याचार्येण शिष्याः सूत्रं प्रतिपादिताः। केचित् - ''आकडारादेका संज्ञा'' इति। केचित् ''प्राक्कडारात् परं कार्यम्'' इति (१.४.१)

The students are taught this ***Sutra***, by the आचार्य, पाणिनि, in two different ways, (readings) - Some as 'आकडारादेका संज्ञा' some as ''प्राक्कडारात् परं कार्यम्।''

As this statement indicates - the great आचार्य, पाणिनि, after completing अष्टाध्यायी taugut it himself to different batches of students with proper explanatinations and examples. Many commentaries must have been written by later writers on अष्टाध्यायी following the teachings of पाणिनि, though Panini's own explanatory notes are lost in course of time.

107

''यस्मिन् दश सहस्राणि पुत्रे जाते गवां ददौ।
ब्राह्मणेभ्यः प्रियाख्येभ्यः सोऽयमुञ्छेन जीवति।।''
''छन्दोवत् कवयः कुर्वन्ति।'' (१.४.३)

"When he was born (as the son), his father gave ten thousand cows to the Brahmanas of pleasing speech. The same son is now living on gleaned grain".

'प्रियाख्येभ्यः' means "those who tell pleasant things". ''प्रियम् आचक्षते इति'' is the विग्रह। But in that sense it should be 'प्रियाख्यायेभ्यः' but not 'प्रियाख्येभ्यः' because the root 'ख्या' gets 'अण्' प्रत्यय but not

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'क प्रत्यय' when it is preceded by an ***Upasarga***. For that the answer is given that at times poets take liberty in the use of words as in the ***Veda***. Ultimately it is explained by Patanjali how 'प्रियाख्येभ्यः' is grammatically correct.

The source of this verse is not known. This verse, full of pathos, shows how helpless man is in the hands of destiny!

108

तदेकदेशभूतं तद्ग्रहणेन गृह्यते। तद्यथा - गङ्गा, यमुना, देवदत्ता इति। अनेका नदी गङ्गां, यमुनां प्रविष्टा गङ्गा-यमुनाग्रहणेन गृह्यते। तथा देवदत्तास्थो गर्भः देवदत्ताग्रहणेन गृह्यते। (१.४.१३)

That which has become the part of something is also taken or understood when that is mentioned or referred. For example गङ्गाः, यमुना and देवदत्ता। By the word 'गङ्गा' or 'यमुना', many other rivers also which have entered गङ्गा or यमुना are understood. By the word 'देवदत्ता', also the child in her womb is taken.

Note the usage ''अनेका नदी प्रविष्टा''। Now we generally use ''अनेका नद्यः प्रविष्टाः''

109

इह् केचिच्छब्दाः अक्तपरिमाणानामर्थानां वाचकाः भवन्ति - य एते संख्याशब्दाः परिमाणशब्दाश्च। पञ्च सप्तेति। त एकेनाप्यपाये न भवन्ति। द्रोणः खारी, आढकम् इति नैवाधिके भवन्ति न च न्यूने। केचिद्यावदेव तद् भवति तावदेवाहुः - यथैव जातिशब्दा गुणशब्दाश्च। तैलं घृतमिति खार्यामपि भवति, द्रोणेऽपि, शुक्लो, नीलः, कृष्ण इति हिमवत्यपि भवति वटकणिकामात्रे द्रव्ये। (१.४.१३)

Some words denote fixed measure (or count) just as the words denoting number and the words of measure. The words पञ्च (five) and सप्त (seven) cannot be used when there is deficit even by one

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item missing. द्रोणः, खारी, आढकम् - these words cannot be used when it is more or is less. Some words, like the जातिशब्दs (words denoting species) and गुणशब्दs (words denoting quality) denote it in whatever quantity it may be there. The words तैलम् (oil) and घृतम् (ghee) can be used whether it measures खारी, or द्रोण। The words शुक्लः (white), नीलः (blue) and कृष्णः (black) can be used even about the mountain Himavan or a small thing as small as the seed of the fig tree.

द्रोणः, खारी, आढकः - these are all different measurements of liquids and grains which were in vogu in olden days.

110

देवदत्तशालायां ब्राह्मणा आनीयन्ताम् इत्युक्ते यदि देवदत्तोऽपि ब्राह्मणो भवति सोऽप्यानीयते। (१.४.२०)

When it is said "the *Brahmanas* in the hall of Devadatta should be brought here", - if Devadatta also happens to be a *Brahmana* he also is brought.

111

आरम्भकाः रङ्गं गच्छन्ति नटस्य श्रोष्यामः, ग्रन्थिकस्म श्रोष्यामः इति। (१.४.२९)

The important persons go to the theatre saying or thinking "we shall hear the actor", "we shall hear the raciter of the text".

आरम्भकाः = Those who are important among the listeners of the songs. They are perhaps called 'आरम्भक's because only after they go there the programme starts.

This sentence shows how the staging of dramas, singing on stage was popular even by the time of Patanjali about 150 B.C. Of course, नाट्यशास्त्र was there long before Patanjali. But scholars take these statements of *Mahabhashya* as one of the many proofs for the antiquity of Indian theatre.

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Under this सूत्र - ''आख्यातोपयोगे'' (1.4.29) one question is raised ''कथमुपाध्यायादधीते?'' - (How there can be पञ्चमीविभक्ति in the word 'उपाध्याय?) In reply, it is said - ''अपक्रामति तस्मात् तदध्ययनम्'' "That 'अध्ययन' is coming out of him" (like fruit from the tree). Thus उपाध्याय can be used in पञ्चमी because he is अपादान according to ''ध्रुवमपायेऽपादानम्'' (1.4.24). Then it is questioned - ''यद्यपक्रामति किं नात्यन्तायापक्रामति?'' "If it comes out why it is not completely coming out?"

'अध्ययन' means the group of words which is being recited (''अधीयमानवाक्यजातमध्ययनमित्युच्यते'' - कैयट). The words (वाक्यजात) are coming out of उपाध्याय (leaving him) so there may be अपादानत्व in उपाध्याय and पञ्चमी may thus be justified. But the question is - the अध्ययन (the वाक्यजात) is not completely leaving the उपाध्याय just as the fruit leaves the tree permanently. It is sill in him because he can again utter it.

This objection is met in two different ways by Patanjali - ''सन्ततत्वात्। अथवा ज्योतिर्वद्ज्ञानानि भवन्ति।'' It is explained by Kaiyata like this : The sounds uttered by the teacher reveal the word which is in the form of स्फोट which is नित्य। Though the sounds are being produced by the teacher and perish as soon as they are uttered they appear to be the same on account of similarity. When they reach the ear of the student they reveal the शब्द which is in the form of स्फोट। Because of this continuity (सन्ततत्वात्) it is felt that the अध्ययन though it has come out of 'उपाध्याय' still is with him.

Or the ज्ञानs, cognitions, are like the light. The ज्ञानs in the teacher assume the form of the शब्दs (words) which being produced continuously and reaching the pupil from the उपाध्याय appear to be one and the same.

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Though the sentence of Patanjali is explained by Kaiyata as giving two alternatives it may be understood as giving only one answer 'सन्ततत्व' to the above question. The 'स्रन्ततत्वात्' is explained with another sentence ''ज्योतिर्वद् ज्ञानानि भवन्ति।'' because in case स्फोटरूपशब्द is brought in here 'सन्ततत्व' is not needed. sounds are produced; स्फोट is reaveled and it is understood by the hearer through hearing the sounds.

After explaining the sentence Kaiyata remarks - ''ज्ञानस्य शब्दरूपापत्तिरिति दर्शनमत्र भाष्यकारस्य।'' "Here भाष्यकार opines that ज्ञान assumes the form of words, turns into words". He also quotes a verse from वाक्यपदीय -

''वायोरणूनां ज्ञानस्य शब्दत्वापत्तिरिष्यते।
कौश्चिद्दर्शनभेदो हि प्रवादेष्वनवस्थितः।।''

"According to some air assumes the form of शब्द; according to others atoms and yet according to others ज्ञान turns into शब्द। Thus difference of opinion, according to different perecptions or doctrines, persists". This point is further explained by Nagesa quoting some more कारिकाs of भर्तृहरि।

Thus, just as the burning flame which appears as one though it differs at every moment the ज्ञानs of the उपाध्याय which assume the form of ***Sabdas*** appear as the same because of continuity. Still the ज्ञान can continue to exist in the teacher without coming out completely.

ज्ञान becoming word is a new metaphysical concept which is discussed in वाक्यपदीय।

But the sentence in the *Mahabhashya* does not appear to be referring to the concept of ज्ञान assuming the form of शब्द। The idea appears to be like this : अध्ययन, when we go back to its roots through

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anlysis is the transmission of the ज्ञान only form उपाध्याय to the pupil. It is like litting a light from another light. Just as a light continues to exist in its place even after another light is lit with its help, so also the ज्ञान of the teacher continues to exisit in him even after it is transmitted to the pupil through the *Sabda*. This unbroken continity is called सन्ततत्व just as the continuity is of the race is called सतान। This appears to be what all is meant by Patanjali but not the theory of ज्ञान becoming शब्द which is found in later wokrs like वाक्यपदीय।

112

विषभक्षणमपि कदाचिदीप्सतं भवति। इह य एष मनुष्यः दुःखार्तो भवति सोऽन्यानि दुःखानि अनुनिशम्य विषभक्षणमेव ज्यायो मन्यते। अतश्च ईप्सितं यत् तद् भक्षयति। (१.४.५०)

At times eating the poison also may be desired. When a man suffering in calamities hears about other difficulties also then he thinks that the eating poison is better. Thus whichever is desired by him he eats it.

113

''विपरीतं तु यत् कर्म तत् कल्म कवयो विदुः।''

Some earlier आचार्यs named the अकथितकर्म as 'कल्म'. It is also explained in the following verse -

यस्मिंस्तु कर्मण्युपजायतेऽन्यत्
धात्वर्थयोगापि च यत्र षष्ठी ।
तत्कर्म कल्मेति च कल्म नोक्तं
धार्तेर्हि वृत्तिर्न रलत्वतोऽस्ति ॥ (१.४.५१)

That कर्म on account of the existence of which another is produced, and that which can be used in षष्ठी on account of its relation with purpose (फल) of the धातु is called 'कल्म'. But, whether it is कर्म or कल्म there is no change in the meaning of the धातु just

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because of the change of 'र्' as 'ल्'; therefore that name is not accepted in this system of Panini.

In sentences - ''गां दोग्धि पयः'' etc. the words like 'गाम्' are called अकथितकर्म which according to some old writers is 'कल्म'।

114

तद्यथा लोके ''आवनान्तादोदकान्तात् प्रियं पान्थमनुव्रजेत्'' इति। य एष प्रथमो वनान्तः उदकान्तश्च ततोऽनुव्रजन्ति। (१.४.५६)

For example it is said a dear person who sets out on a long journey should be followed upto the groves of trees or up to the place of water. They follow him up to the first grove of trees or the first place of water.

115

नहि वर्णानां पौर्वापर्यमस्ति। किं कारणम्? एकवर्णवर्तित्वात् वाचः; उच्चरितप्रध्वंसित्वाच्च वर्णानाम्। एकैकवर्णवर्तिनी वाक् न द्वौ युगपत् उच्चारयति। गौरिति गकारे यावत् वाक् वर्तते न औकारे, न विसर्जनीये। यावत् औकारे न गकारे, न विसर्जनीये। यावद्विसर्जनीये न गकारे, न औकारे। उच्चरितप्रध्वंसित्वात्। उच्चरितप्रध्वंसिनः खल्वपि वर्णाः। उच्चरितः प्रध्वस्तः। अथापरः प्रयुज्यते। न वर्णो वर्णस्य सहायः।

एवं तर्हि -

''बुद्धौ कृत्वा सर्वाश्चेष्टाः कर्ता धीरस्तत्वन्नीतिः।
शब्देनार्थान् वाच्यान् दृष्ट्वा बुद्धौ कुर्यात् पौर्वापर्यम् ॥''

बुद्धिविषयमेव शब्दानां पौर्वापर्यम्। इह य एष मनुष्यः, प्रेक्षापूर्वकारी भवति स पश्यति - अस्मिन् अर्थे अयं शब्दः प्रयोक्तव्यः। अस्मिंस्तावत् शब्देऽयं तावद्वर्णः; ततोऽयम्, ततोऽयमिति। (१.४.१०८).

'संहिता' is defined as the unbroken sequence of letters with no gap of time - 'पौर्वापर्यमकालव्यपेतं संहिता'। It is now objected saying there can be no sequence among the letters. Why? because (the वागिन्द्रिय the organ of speech) is always connected with one letter

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only? Moreover, the letters perish immediately they are uttered. The वागिन्द्रिय which is connected with one letter after the other does not utter two letters at one time. In the 'गौः' when the वागिन्द्रिय is engaged in uttering गकार (ग्) it cannot be connected with औकार and विसर्जनीय। When it utters औकार it cannot be connected with गकर and विसर्जनीय। When it utters विसर्ग it cannot be in contact with गकार and औकार because it (the letter) perishes the moment it is uttered. As it is well-known the letters perish after they are uttered; a letter is uttered and it perishes. Then another letter is uttered. Thus a letter cannot go with another. If it is so -

"The wise man whose mind is all comprehensive carries out all the actions (required for uttering words) in his mind and having seen, in his mind, all the senses to be denoted by the word, brings about sequence among the letters".

"The sequence of the letters is formed in the mind only. Any man who acts after proper thinking perceives this word should be in this sense. In this word this is the letter to be used, after this this, and after this this".

116

को हि नाम समर्थो धातुप्रातिपदिकप्रत्ययनिपातानामर्थान् आदेष्टुम्? (२.१.१)

Who has the capacity to fix the meanings of धातुs, प्रातिपदिकs, प्रत्ययs and निपातs.

117

बहवो हि शब्दा येषामर्था न विज्ञायन्ते "जर्भरीतुर्फरीतू।" अन्तरेण खल्वपि शब्दप्रयोगं बहवोऽर्थाः गम्यन्ते। अक्षिनिकोचैः, पाणिविहारैश्च। न खल्वपि निर्ज्ञातस्यार्थस्यान्वाख्याने किंचिदपि प्रयोजनमस्ति। यो ब्रूयात् - पुरस्तादादित्य उदेति, पश्चादस्तं गच्छति; मधुरो गुडः, कटुकं शृङ्गवेरमिति, किं तेन कृतं स्यात्। (२.१.१.)

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There are many words like 'जर्भरीतुर्फरीतू' the sense of which is not known. Even without using words many senses (ideas) are understood, by the closing of the corner of (winking of) eyes and by the movements of the hands. There is not even a little use in talking about an already known thing. What is it that is achieved by a man who says - "the Sun rises in the East and sets in the West; the Jaggery is sweet, and the शृङ्गवेर (ginger) is pungent".

118

एवं हि दृश्यते लोके पुरषोऽयं परकर्मणि प्रवर्तमानः स्वं कर्म जहाति। तद्यथा - तक्षा राजकर्मणि प्रवर्तमानः स्वं तक्षकर्म जहाति। एवं युक्तं यद्राजा पुरुषार्थे वर्तमानः स्वार्थं जह्यात् । .... यः परार्थविरोधी स्वार्थः तं जहाति। तद्यथा - तक्षा राजकर्मणि प्रवर्तमानः स्वं तक्षकर्म जहाति, न तु हिक्कितश्वसित कण्डूयितानि। (२.११.)

As is seen in the world, a man engaged in the work of others leaves his own work. For example a carpenter who is engaged in the work of a king (like carrying message) gives up his own work (profession) carpentry. In the same way, it is but proper if a king gives up his work for the sake of others work ... one leaves his work which is against (in coflict with) the work of others. For example - a carpenter who is engaged in the work of the king gives up his work; but he does not give up hiccup, breathing and scratching.

119

एवं हि दृश्यते लोके भिक्षुकोऽयं द्वितीयां भिक्षां समासाद्य पूर्वां न जहाति। संचयायैव प्रवर्तते। (२.१.१)

As is seen in the world the begger (or a Buddhist monk) does not leave the earlier alms when he gets alms second time. He tries only to accumulate.

120

भवति विशेषः स्वस्मिन् भ्रातरि पितृव्यपुत्रे च । (२.१.१)

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There is difference between one's own brother and one's cousin (the son of father's brother).

121

न हि गुडः इत्युक्ते मधुरत्वं गम्यते शृङ्गवेरमिति वा कटुत्वम्। (२.१.१)

Sweetness is not experienced by the mention of the word गुड (jaggery) or punjency is felt by the mention of ginger.

122

अधीत्य स्नत्वा गुरुभिरनुज्ञातेन खट्वारोढव्या। य इदनीमितोऽन्यथा करोति स उच्यते खट्वारूढोऽयं जाल्मो न अतिव्रतवान्। (२.१.२७)

One should sit or lie on a couch or cot after completing the study of *Veda* and with the permission of his preceptor. He, who is now-a-days acts in a different way is said "खट्वारूढः अयं जाल्मः" (this rogue who sits on a cot) who does not follow prescribed rules of conduct properly (नातिव्रतवान्।)

123

अनिर्दिश्यमानस्यपि गुणस्य भवति लोके संप्रत्ययः। दद्यथा - "चन्द्रमुखी देवदत्ता" इति। बहवः चन्द्रे गुणाः। या चासौ प्रियदर्शनता सा गम्यते। (२.१.५४)

In the world, even an unspecified quality is understood as in a statement "चन्द्रमुखी देवदत्ता" (Devadatta having moon-like face). There are many qualities in the moon. But, here, the quality of being pleasant - looking is understood.

This is an instance of सादृश्यलुप्तोपमा as explained by the आलंकारिकs. This indicates the development of ***Alankara Sastra*** even by the time of Patanjali.

124

येन मूर्तीनामुपचया अपचयाश्च लक्ष्यन्ते तं कालमित्याहुः। तस्यैव कयाचित् क्रियया युक्तस्य अहरिति च भवति रात्रिरिति च। कया क्रियया? आदित्यगत्या। तयैवासकृदावृत्तया मास इति भवति, संवत्सर इति च भवति। (२.२.५)

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That by which increase and decrease is seen, in the bodies (like trees, grass and creapers etc.) is called काल (time). When the same काल is associated with the action of something, it is called day and night. With whose action? With the movement of the Sun. When the same movement repeats several times it becomes a month and year also.

125

When some one is mistaken as a Brahmana it is said by another man "अयम् अब्राह्मणः" this is not ब्राह्मण। न ब्राह्मणः ≒ अब्राह्मणः। Here नञ् (न) indicates that the ब्राह्मणत्व aseribed to a क्षत्रिय or somebody is not real, but is based only on similaritry (सादृश्य). In that context it is said -

समन्धकारे द्रव्याणां समवस्थितानां प्रदीपनिमित्तं दर्शनम्। न च तेषां प्रदीपो निर्वर्तको भवति। (२.२.५)

The things in a place of thick darkness are only seen with the help of the light. But the light does not porduce those things.

Similarly the 'नञ्' indicates that the ब्राह्मणत्व is ascribed by सादृश्य but not real.

126

अथवा सर्व एते शब्दाः गुणसमुदायेषु वर्तन्ते - ब्राह्मणः, क्षत्रियः, वैश्यः शूद्रः इति।

"तपः श्रुतं च योनिश्चेत्येतद् ब्राह्मणकारणम् ।
तपःश्रुताभ्यां यो हीनो जातिब्राह्मण एव सः॥"

तथा, गौरः, शुच्याचारः, पिङ्गलः कपिलकेशः इत्येतानप्यभ्यन्तरान् ब्राह्मण्ये गुणान् कुर्वन्ति। समुदायेषु च वृत्ताः शब्दाः अवयवेष्वपि वर्तन्ते, तद्यथा - पूर्वे पाञ्चालाः। तैलं भुक्तम्। घृतं भुक्तम्। शुक्लो, नीलः, कपिलः कृष्णः इति। एवमयं समुदाये ब्राह्मणशब्दः प्रवृत्तोऽवयवेष्वपि वर्तते जातिहीने गुणहीने च।

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गुणहीने तावत् - ''अब्राह्मणोऽयं यस्तिष्ठन् मूत्रयति'', ''अब्राह्मणोऽयं यस्तिष्ठन् भक्षयति।''

Or - all these words ब्राह्मण, क्षत्रिय, वैश्य and शूद्र denote a group of गुणs, qualities.

"Penance, high learning, and birth - these are the कारण (cause) for one being a ब्राह्मण। He, who is without penance and learning is only a जातिब्राह्मण, Brahmana by mere birth".

Again a ब्राह्मण is white in complexion, has pious conduct may be tawny also in colour; having reddish hair - these qualities also are closely associated with ब्राह्मण्य (Being Brahmana), as they say. The words which are used to denote groups are used to denotes parts also. For example - the Eastern पाञ्चालदेश, oil is eaten, ghee is eaten, white, blue, red, black etc. (The whole country is पाञ्चाल। its Eastern part also is called पाञ्चाल, तैलम्, घृतम् denotes the तैलजाति and घृतजाति but here a small part is denoted. Words like शुक्ल etc. also denote everything that is शुक्ल; they are used here to denote small objects also with those colours). In the same way the word ब्राह्मण which denotes all the qualities put together is used to denote even a person devoid of जाति or गुणs. The use of this word in गुणहीन is as follows - "This is an अब्राह्मण because he is making water while standing". "This is an अब्राह्मण because he is eating while standing". (Here 'अब्राह्मण' means he is not a ब्राह्मण, because he is without सदाचार though having birth in a Brahmana family and other qualities).

जातिहीने सन्देहात् दुरुपदेशाच्च ब्राह्मणशब्दो वर्तते। संदेहात्तावत्-गौरं शुच्याचारं पिङ्गलं कपिलकेशं दृष्ट्वा अध्यवस्यति ब्राह्मणोऽयमिति। तत उपलभते - नायं ब्राह्मणः अब्राह्मणोऽयमिति। तत्र संदेहात् ब्राह्मणशब्दो वर्तते। जातिकृता चार्थस्य निवृत्तिः। दुरुपदेशाच्च। दुरुपदिष्टमस्य भवति - अमुष्मिन्नवकाशे ब्राह्मणः,

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तमानयेति। स तत्र गत्वा यं पश्यति तमध्यवस्यति - ब्राह्मणोऽयमिति। ततश्च पश्चादुपलभते नायं ब्राह्मणः अब्राह्मणोऽयमिति (निर्ज्ञातं तस्य भवति)। तत्र दुरुपदेशाच्च ब्राह्मणशब्दो वर्तते। जातिकृता चार्थस्य निवृत्तिः। आतश्च संदेहात् दुरुपदेशाद्वा। न ह्ययं कालं माषराशिवर्णमापणे आसीनं दृष्ट्वा अध्यवस्यति ब्राह्मणोऽयमिति। निर्ज्ञातं तस्य भवति। (२.२.६)

The word 'ब्राह्मण' is used with reference to a person who does not have the जाति। (*Brahmana* birth) on account of a doubt (on seeing some qualities of a *Brahmana*) or on account of wrong information (direction). On seeing a person of fair complexion with pious conduct, or having tawny colour and reddish hair one decides, because of doubt, that he is a *Brahmana*. Then he finds that he is not a *Brahmana*, he is अब्राह्मणs. Here the word ब्राह्मण is used due to doubt. Its meaning is dropped because of the जाति। Due to wrong direction also it happens. "In that place, there is a *Brahmana*; bring him" ; this is a wrong direction given to him. After going there whom so ever he sees, he decides him as a *Brahmana*. Afterwards he comes to know this is not a *Brahmana*, he is अब्राह्मण। The word ब्राह्मण is used about him due to wrong direction. The meaning (ब्राह्मण्य) is dropped on account of the जाति। Thus such things happen due to doubt or wrong direction. Because a person never decides this is a *Brahmana* on seeing a man of black colour like a heep of black gram, sitting in a market place. It will be known to him (on seeing such a person in such a place) that he is not a *Brahmana*.

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''आसिद्वितीयोऽनुससार पाण्डवम्''

''संकर्षणद्वितीयस्य बलं कृष्णस्य वर्धताम्''

"Having a swrod as his escort he followed पाण्डव".

"May the strength of कृष्ण increase who has संकर्षण by his side".

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These are too पादs (querters) of two verses from a *Kavya* or two *Kavyas* with the story of *Mahabharata* which shows popularity of *Kavyas* based on *Mahabharata* by the 2nd Century B.C.

128

'देवदत्तस्य भ्राता' इति कः षष्ठ्यर्थः इति। तत्रैतत् स्यात् एकस्मात् प्रादुर्भाव इति। एतच्च वार्तम्। तद्यथा सार्थिकानाम् एकप्रतिश्रये उषितानां प्रातरुत्थाय प्रतिष्ठानानां न कश्चित् परस्परमभिसंबन्धो भवति एवंजातीयकं भ्रातृत्वं नाम। (२.२.२४)

"In देवदत्तस्य भ्राता" (देवदत्त's brother) what is the relation denoted by the षष्ठीविभक्ति? If it is said - to be born from one (womb) is the relation - this is a worthless (वार्तम्) reply. Among the caravans, who stay in one place and start to go to different places in the morning there can be no mutual relation (connection). The brotherhood (भ्रातृत्वम्) is like that.

129

केचित्तावदाहुः - अनिर्ज्ञातेऽर्थे बहुवचनं प्रयोक्तव्यम् इति। तद्यथा - कति भवतः पुत्राः? कति भवतो भार्याः? इति।

According to some scholars - plural should be used regarding a thing which is not known; as in "कति भवतः पुत्राः, कति भवतः भार्याः" (how many sons you have? how many wives you have?)

130

गुणवचनानां हि शब्दनाम् आश्रयतो लिङ्गवचनानि भविष्यन्ति तद् यथा - शुक्लं वस्त्रम्, शुक्ला शाटी, शुक्लः कम्बलः शुक्लौ कम्बलौ। शुक्लाः कम्बलाः इति। (२.२.२९)

The words denoting the गुणs (qualities) take the gender and number of those things in which they are found as in शुक्लं वस्त्रम्, शुक्ला शाटी, शुक्लः कम्बलः, शुक्लौ कम्बलौ, शुक्लाः कम्बलाः।

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Two interesting old verses -

''उपास्नातं स्थूलसिक्तं तूष्णींगङ्गं महाह्रदम्।
द्रोणं चेदशको गन्तुं मा त्वां तापां कृताकृते।'' (२.२.२९)

This is in praise of तीर्थस्नान (ablusion in holy places). "If you are able to go to these places - उपास्नात, स्थूलसिक्त, तूष्णींगङ्ग; महाह्रद and द्रोण the feeling of पुण्य and पाप would not tormant your mind".

''अहरहर्नयमानो गामश्वं पुरुषं पशुम्।
वैवस्वतो न तृप्यति सुराया इव दुर्मदी॥'' (२.२.२९)

"Though taking away bulls horses, men, and animals day and night, *Yama* is not satisfied like the intoxicated (drink addicted) man who is not satisfied with any quantity of liquor".

132

Under the *sutra* ''उत्पातेन ज्ञापिते च'' (that which is indicated by the bad omen appearing in the nature should be used in चतुर्थी) followig is given as example.

''वाताय कपिला विद्युत् आतपायतिलोहिनी।
(कृष्णा सर्वविनाशाय दुर्भिक्षायासिता भवेत्।)
''मांसौदनाय व्याहरति मृगः।'' (२.३.१६)

"The tawany lightning is indicative of hurricane. Very red one is indicative of severe sun (heat). Black one is indicative of complete destruction. The one with the mixed colour of black and white is indicative of famine".

"The bleat of the deer is indicative of cooked rice mixed with meat".

133

''दूरादावसथान्मूत्रं दूरात्पादावसेचनम्।
दूराच्च भाव्यं दस्युभ्यो दूराच्च कुपितादुरोः॥'' (२.३.६५)

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"One should urinate at a distance from the residence, whash feet at a distance from the residence. One should be away from the robbers and from the angry teacher".

Indicates popularity of the ***Suktis*** (wise sayings).

134

"चर्मणि द्वीपिनं हन्ति दन्तयोर्हन्ति कुञ्जरम्।
केशेषु चमरीं हन्ति सीम्नि पुष्कलको हतः॥" (२.३.३६)

"One kills a tiger for the sake of its hide; kills an elephan for the sake of its tusks. Kills a चमरीमृग for the sake of its hairy tail. The musk deer is killed for the sake of the scrotum containing mustk".

Note the special use of the सप्तमीविभक्ति।

135

कुः पुनरार्यावर्तः? प्रागदर्शात् प्रत्यक् कालकवनात् दक्षिणेन हिमवन्तम् उत्तरेण पारियात्रम्। (२.४.१०)

What is आर्यावर्त? The region East to the अदर्श, West to the कालकवन, South to the Himalaya and North to पारियात्र is called आर्यावर्त। The four words अदर्शन, कालकवन, हिमवान् and परियात्र are the names of four mountain ranges according to Kaiyata.

It is a proof to maintain that the so called आर्यs are Indians only.

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कः पुनरार्यनिवासः? ग्रामो घोषो नगरं संवाह इति। (२.४.१०)

Which is the dwelling place of Aryas? A village, घोष, the place where cows and other animals are kept, town and संवाह, the place where mainly merchants live.

From the discussion in the *Bhashya* under the सूत्र "शूद्राणामनिरवसितानाम्" it is clear that all those who are other than the first three castes are *Sudras* only though some of them are inferior on account

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of being of प्रतिलोम origin (born to the low caste men in higher caste women). But all of them are Aryas who live in that particular region.

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इदमपि सिद्धं भवति प्राजिता इति? किंच भोः इष्यते एतद्रूपम्? बाढमिष्यते। एवं हि कश्चिद्वैयाकरण आह-कोऽस्य रथस्य प्रवेता इति। सूत आह-अहमायुष्मन्! अस्य रथस्य प्राजिता इति। वैयाकरण आह-अपशब्द इति। सूत आह-प्राप्तिज्ञो देवानांप्रियः न त्विष्टिज्ञः; इष्यते एतद्रूपमिति। वैयाकरण आह-अहो नु खल्वनेन दुरुतेन बाध्यामहे इति। सूत आह-न खलु वेत्रः सूतः; सुवतेरेव सूतः इति। यदि सुवतेः कुत्सा प्रयोक्तव्या दुःसूतेनेति वक्तव्यम्॥ (२.४.५६)

After a brief discussion under the *sutra* "अजेर्व्यघञपोः" (२.४.५६) Patanjali concludes saying the root अज is replaced by 'वी' when it is followed by an आर्धधातुक beginning with 'वल्' optionally. He also adds by explaining the meaning of the *Sutra* on these lines "the word 'प्राजिता' (driver) would be correct". Then follows this passage -

"Is this form also acceptable? Yes, definitely it is acceptable". Then he quotes an intersting conversation between a grammarian and chariot driver -

"One - grammarian said like this - who is the प्रवेता of this chariot". Here he has used 'प्रवेता' instead of 'प्राजिता' in the sense of a driver. "Then the सूत" (driver) said - "young man) I am the प्राजिता of this chariot".

"The grammarian said - this is a wrong word". "Suta said - देवानां प्रिय (referring to the grammarian) only knows the rule according to which 'वी' comes in the place of 'अज'; but does not know the desired form. this form is accepted (as correct)".

"The grammarian said - alas! we are being troubled by this wicked driver "दुरुतेन"।

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Here 'देव' means a मूर्ख - fool. 'देवानांप्रियः' means a man liked by the मूर्खs. A man liked by मूर्खs is मूर्ख only. Thus 'देवानांप्रियः' means 'मूर्खः' or देवानांप्रियः means one who is liked by the इन्द्रियदेवताs; i.e. one who is more interested in wordly enjoyments than in stregnthening the Sastric knowledge (Kaiyata). On being called like this the grammerian was offended. He was wrongly thinking that 'सूत' is 'उत' with 'सु', 'उत' meaning the charioteer and 'सूत' meaning 'good charioteer'. Therefore in order to abuse him he used the word दुरुतेन = wicked charioteer. 'उत' is formed from the root "वेञ् to weave" by adding a कृत्प्रत्यय to it. Therefore the charioteer explained to him - 'सूत' is not derived from the root वेञ्, it is derived from 'सू' (''षू प्रेरणे''). If you want to have an abusive word from 'सू' you should say ''दुःसूतेन।''

This humorous interesting conversation indicates Samskrta was a spoken language during Patanjali's time, spoken even by men in the street, like the chariot - drivers.

138

When the bank of a river or canal is about to fall it is said ''कूलं पिपतिषति'' (the bank wants to fall; is desirous of falling). On seeing a dog which is about to die it is said ''श्वा मुमूर्षति'' (dog wants to die). It is explained - though there is no real desire in an inanimate object, and a dying dog it is ascribed on account of the act seen in them.

इच्छाया हि प्रवृत्तितः उपलब्धिः भवति। योऽप्यसौ कटं चिकीर्षुः भवति नासावाधोषयति कटं करिष्यामीति। किं तर्हि? सन्नद्धं रज्जुकीलपूलपाणिं दृष्ट्वा तत इच्छा गम्यते। कूलस्यापि पिपतिषोः लोष्टाः शीर्यन्ते। भिदा उपजायते। देशान्तरमुपसंक्रामति। श्वानः खल्पपि मुमूर्षवः एकान्तशीलाः शूनाक्षाश्च भवन्ति। (३.१.७)

Desire is known from action. One who wants to make a mat

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does not declare "I shall make a mat". What then? On seeing him getting ready with cords, nails and grass his desire is understood. When the bank is about to fall, the clods fall down, crack is formed and it slips towards other place. The dogs also which are about to die are in unchanged condition and their eyes become swolen.

139

अथवा सर्वं चेतनावत्। एवं ह्याह कंसकाः सर्पन्ति; शिरीषोऽयं स्वपिति। सुवर्चला आदित्यमनुपर्येति। आस्कन्द कपिलकेत्युक्ते तृणमास्कन्दति, अयस्कान्त-मयः संक्रामति। ऋषिः पठति - ''शृणोत ग्रावाणः।'' (३.१.७)

Or everything is having चैतन्य (consciousness) (as explained by the Advaitins). That is why they say - "the drinking vessles are moving; this Sirisha tree is sleeping; सुवर्चला is moving above the Sun"; (?) when it is said attack कपिलक the grass is attacking. (?) The magnet gets transferred into iron. ***Veda*** also reads " Hark oh! stones!".

Here Kaiyata remarks - ''आत्माद्वैतदर्शनेनेति भावः।'' (This is in accordance with the highest truth that there is nothing but चैतन्य every where.) ऋषिः = वेदः। ''वेदः सर्वभावानां चैतन्यं प्रतिपादयतीति भावः'' (कैयट) "वेद declares that everying has चेतन्य as its substratum".

140

''नञिवयुक्तमन्यसदृशाधिकरणे; तथा ह्यर्थगतिः।''

नञ्युक्तम् इवयुक्तं वा यत् किंचिदिह दृश्यते ततः अन्यस्मिन् तत्सदृशे कार्यं विज्ञायते। तथा ह्यर्थो गम्यते। अब्राह्मणमानयेत्युक्ते ब्राह्मणसदृश एवानीयते; नासौ लोष्टमानीय कृती भवति। (३.१.१२)

"The word associated with नञ् or इव denotes a thing which is other than the mentioned one and which is similar to that; because this is the method in which the meaning is understood".

Whichever is seen connected with 'नञ्' or 'इव' the action is understood as connected with an object which is other than what is

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mentioned and is at the same time similar to that. That is how the meaning is understood. When one is asked "bring an अब्राह्मण" only a person who is like *Brahmana* (a human being) is brought. He is not considered as h aving done his duty by bringing a clod.

141

कंसवधमाचष्टे कंसं घातयति। बलिबन्धमाचष्टे बलिं बन्धयति। (३.१.२६)

The phrase 'कंसं घातयति' means "One is narrating the story of कंसवध (killing of कंस). Similarly 'बालिं बन्धयति' means "one is narrating the story of binding of Bali".

These are all idiomatic expressions which indicate popularity of Sanskrit as a spoken language and also the popularity of story-telling in various literary forms, songs, ballads, stories, plays etc.

142

नेह कश्चित् परोऽनुग्रहीतव्य इति प्रवर्तते। सर्व इमे स्वभूत्यर्थं प्रवर्तन्ते। ये तावदिमे गुरुशुश्रूषवो नाम तेऽपि स्वभूत्यर्थं प्रवर्तन्ते-पारलौकिकं च नः भविष्यति, इह च नः प्रीतः गुरुरध्यापयतीति। तथा य एते दासाः कर्मकरा नाम तेऽपि स्व-भूत्यर्थं प्रवर्तन्ते - भक्तं चैलं च लप्स्यामहे; परिभाषाश्च न नो भविष्यन्ति इति। तथा-य एते शिल्पिनो नाम एतेऽपि स्वभूत्यर्थं प्रवर्तन्ते-वेतनं च लप्स्यामहे मित्राणि च नो भविष्यन्तीति। (३.१.२६)

In this world nobody acts to favour any one. All these people work for their own welfare. These people who call themselves 'गुरुशुश्रूषवः' (serving the teacher) they also work only for their own benefit, thinking - "we get पुण्य which will do good in the next birth or world and being pleased the teacher will teach us".

Again these दासs called कर्मकरs (attending to various services)- they also do work for their own benefit thinking we shall get food and cloth and we will not be chided with harsh words.

Similarly all those who are called शिल्पिन्s (artisans) they also

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are engaged in different works for their own benefit - thinking "we shall get salaries, and we shall have many friends and colleagues."

A good exposition on the self-seeking nature of the man which is a common tendency through out the ages.

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ये तावदेते शौभिका नाम एते प्रत्यक्षं कसं घातयन्ति, बलिं बन्धयन्ति। (३.१.२६)

These men called शौभिकs make कंस killed as people look on, and make Bali bound.

The insructors of the actors the directors of dramas, are called शौभिकs. They make Kamsa killed by the actor (नट).-That is the reason for using the verb in present tense.

All this indicates the practice of staging of dramas where even persons who had gone long ago are shown as being present.

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चित्रेष्वपि उद्गूर्णा निपतिताश्च प्रहारा दृश्यन्ते कंसस्य कृष्णस्य च। ग्रन्थिकेषु कथम्, यत्र शब्दग्रन्थगडुमात्रं लक्ष्यते? तेऽपि हि तेषामुत्पत्तिप्रभृत्याविनाशात् तद्बुद्धीः व्याचक्षाणाः सतो बुद्धिविषयान् प्रकाशयन्ति। आतश्च सतः। व्यामिश्राश्च दृश्यन्ते - केचित् कंसभक्ता भवन्ति। केचिद्वासुदेवभक्ताः। वर्णान्यित्वं खल्वपि पुष्यन्ति। केचित्कालमुखा भवन्ति केचित् रक्तमुखाः। त्रैकाल्यं खल्वपि लोके लक्ष्यते-गच्छ हन्यते कंसः, गच्छ घानिष्यते कंसः। किं गतेन? हतः कंसः इति। (३.१.२६)

Past incidents and persons are shown as present even in paintings and story narrations; and so the use of the present tense is possible.

Even in paintings the weapons of Kamsa and Krshna are seen as raised and hurled down. Then how can it be explained in the case of story-singers (ग्रन्थिक) (who also use present tense)? Even the

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ग्रन्थिकs narrate their rise from their birth to death and display (persons like Kamsa) existing in minds (to the audiance). The persons or things are existing because they are there in their minds. (Only because of the existence of things and persons in the minds) (the reciters and the listeners) appear to be of mixed nature divided into two parties; some of them being कंसभक्तs "having Kamsa as their favourite) and others वासुदेवभक्तs. (With the change of incidents) there will be change in the colours of their faces also. The faces of some turn black and of some turn red.

All the three कालs (Tenses) are being used in practical conversation - "go Kamsa is being killed; go Kamsa will be made killed; what is the use of goring now? Kaṃsa was already killed".

For the views of some western Indologists on this passages see introduction.

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या ब्राह्मणी सुरापी (पा) भवति नैनां देवाः पतिलोकं नयन्ति। (३.२.८)

Gods do not take that *Brahmana* woman who drinks or who protects (stores) सुरा (a kind liquor), to the world where her husband has gone.

''सुरां पिबतीति सुरापी।'' ''सुरां पाति इति सुरापा।''

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केचित्तावदाहुः वर्षशतवृत्तं परोक्षमिति। अपर आहुः-वर्षसहस्रवृत्तं परोक्षमिति। अपर आहुः-कुड्यकटान्तरितं परोक्षमिति। अपर आहुः-द्व्यहवृत्तं त्र्यहवृत्तं चेति। (३.२.११५)

Some say - 'परोक्ष' is that which happened hundred years ago. Others say what has happened thousand years ago is 'परोक्ष'. Others say that which happened behind a wall or a mat is परोक्ष। Others say - that which has happened two days before or three days before is परोक्ष।

The Nectar Drops of Fine Statements in Patanjali's Mahabhashya
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There is a discussion regarding the use of 'लट्' (present tense) and the वर्तमानकाल -

प्रवृत्तस्यविरामे शासितव्या भवन्ती - इहाधीमहे, इह वसामः, इह पुष्यमित्रं याजयामः इति। किं पुनः कारणं न सिध्यति? अवर्तमानत्वात्। (३.२.१२३)

In order to include or indicate such क्रिया (action) which is started but not completed 'लट्' (the present tense) is to be specially ordained - as in ''इहाधीमहे'' (here we are studying ''इह वसामः' (here we live); ''इह पुष्यमित्रं याजयामः'' (here we help (as priests) Pushyamitra performing sacrtifice). What is the reason for the Sutra 'वर्तमाने लट्' not to be applied here? (Why to ordain specially when the above forms can be justified by the *Sutra* 'वर्तमने लट्?') Because it is not वर्तमान; because those who study would be doing many other acts also during that long period. Those who dwell in a place would be going now and then out of that place; and those who assist in the performance of याग would be doing many other actions also. 'भवन्ती' is the name of 'लट्' used by old grammarians.

The example ''इह पुष्यमित्रं याजयामः'' given here is taken by scholars as indicative of the period in which पतञ्जलि lived, about - 150 B.C. The name of पुष्यमित्र or पुष्पमित्र occurrs in some other places also of *Mahabhashya.*

नित्यप्रवृत्ते च शासितव्या भवन्ती - तिष्ठन्ति पर्वताः; स्रवन्ति नद्यः इति। किं पुनः कारणं न सिध्यति? कालाविभागात्। इह भूतभविष्यत्प्रतिद्वन्द्वो वर्तमानः कालः। न चात्र भूतभविष्यन्तौ कालौ स्तः। (३.२.१२३)

In order to indicate an action which goes on constantly लट् is to be ordained as in 'तिष्ठन्ति पर्वताः' (the mountains stand). ''स्रवन्ति नद्यः'' (the rivers flow). What is the reason not to apply the rule ''वर्तमाने लट्'' here also? because there is no time - division here (in

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these acts of standing and flowing). Present is opposite to the past - and future. Here there is no scope to भूतकाल (past) and भविष्यत्काल (future) (because the mountains stand always and the rivers flow continuously)

न्याय्या त्वेषा वर्तमानकालता। कुतः? आरम्भानपवर्गात्। आरम्भोऽत्रानपवृत्तः। एष एव च न्याय्यो वर्तमानकालो यत्रारम्भोऽनपवृत्तः (३.२.१२३)

(Even in the first three examples) it is proper to accept वर्तमानकालता) (being the instance of Vartamanakala). Why? because result of the work started has not been achieved yet. This is the real वर्तमानकाल when the started work has not yielded the fruit. (Thus till the subject of study is mastered; till one vacates a place permanently, and till last part of the sacrifice is over) the acts are of ''वर्तमान काल'' only and so in ''अधीयामहे'' ''वसामः'' and ''याजयामः'' can be had according to the ***Sutra*** 'वर्तमाने लट्'।

यं स्वल्वपि भवान् मुक्तसंशयं वर्तमानकालं न्याय्यं मन्यते ''भुङ्क्ते द्रेवदत्तः'' इति तेनैतत्तुल्यम्। सोऽपि ह्यवश्यं भुञ्जानो हसति वा जल्पति वा पानीयं वा पिबति। यद्यत्र युक्ता वर्तमानकालता दृश्यते इहापि दृश्यताम्। (३.२.१२३)

This statement also is similar to the statement 'भुङ्क्ते देवदत्तः' (Devadatta eats) in which you feel that there is वर्तमानकाल without doubt. Even in this case the person (Devadatta) must be laughing, or talking or drinking water while eating the food. If it is found वर्तमानकालता is proper in this act, it may be accepted regarding those acts studying, living and याजन also.

सन्ति च खल्वपि कालविभागाः - ''तिष्ठन्ति पर्वताः।'' ''स्थास्यन्ति पर्वताः'', ''तस्थुः पर्वताः'' इति। ''इह हि भूतभविष्यद्वर्तमानानां राज्ञां याः क्रियाःताः तिष्ठतेरधिकरणम्'। इह तावत् ''तिष्ठन्ति पर्वताः'' इति, संप्रति ये राजानः तेषां याः क्रियाः तासु वर्तमानासु। ''स्थास्यान्ति पर्वताः'' इति। इत उत्तरं ये राजानः भविष्यन्ति तेषां याः क्रियाः तासु भविष्यन्तीषु। ''तस्थुः पर्वताः'' इति। इह हि ये राजानो बभूवुः तेषां याः क्रियाः तास्वतिक्रान्तासु।

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(३.२.१२३)

Even in the case of mountains and rivers, there are divisions of time like ''तिष्ठन्ति पर्वता:'' (the mountains stand) ''स्थास्यन्ति पर्वता:'' (The mountains will stand) and ''तस्थु: पर्वता:'' (the mountains stood). Here the functions of the kings of past , future and present are to be taken as governing or delimiting the act of standing (of the mountains). When it is said ''तिष्ठन्ति पर्वता:'' it means - "the mountains stand when the acts of the Kings, now ruling, are going on". When it is said ''स्थास्यन्ति पर्वता:'', it means "the mountains will stand when the acts of the Kings who are going to rule will be going on. When it is said ''तस्थु: पर्वता:'' it means the mountains were standing when the acts of the kings whose rules were copmleted".

This means the difference of the three times during which the kings were ruling, are ruling and will be ruling is attributed to the acts of standing of the mountains also and the verb is used in three tenses though there is no division of time so far as the act of standing of mountains is concerned.

अपर आहु:-नास्ति वर्तमान: काल: इति। अपि चात्र श्लोकानुदाहरन्ति -

''न वर्तते चक्रमिषुर्न पात्यते
न स्यन्दन्ते सरित: सागराय।
कूटस्थोऽयं न विचेष्टितास्ति
यो ह्येवं पश्यति सोऽप्यनन्ध:॥

''मीमांसको मन्यमानो युवा मेधाविसंमत:।
काकं स्मेहानुपृच्छति किं ते पतितलक्षणम्॥''

''अनागते न पतसि अतिक्रान्ते च काक न।
यदि संप्रति पतसि सर्वो लोक: पतत्ययम्॥''

हिमवानपि गच्छति।

''अनागतमतिक्रान्तं वर्तमानमिति व्रयम्।

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सर्वत्र च गतिर्नास्ति गच्छतीति किमुच्यते।।" (३.२.१२३)

Some others say - "there is no such thing as "वर्तमानकाल" at all. They quote some verses also in support of their stand.

"The wheel does not role; the arrow is not shot. Rivers do not flow into the ocean. This world is कूटस्थ - is without any change. There is no one who acts. He who sees (realises) like this is not a blind man". (He is the man of correct vision, thinking).

It is explained as referring to the Atman which is beyond all kinds of change. "एवं यो वेत्ति सोऽपि अनन्धः किं पुनर्योऽनुष्ठाता योगीत्यर्थः। स हि अविकृतमात्मतत्त्वं भावयन् प्रत्यक्षीकरोति। तथा चोक्तं भगवता -

"ज्ञानेन तु तदज्ञानं येषां नाशितमात्मनः।
तेषामादित्यवद् ज्ञानं प्रकाशयति तत्परम्।।" (Kaiyata).

"Even he who knows like this is not a blind man; what is to say of a yogin with practical application; because he contemplates upon the real nature of Atman which is beyond all the changes and experiences it, as was said by the Lord Krshna. "The knowledge of those whose ignorance about Atman is destroyed by it (the knowledge) like the Sun, makes the Supreme Being shine".

"A young man of thinking nature, who contemplates on things, who is intelligent and respected asked the crow. "What is the definition (real nature) of your flying?" "Oh! crow! you do not fly in the time to come, you did not fly in the past. If you fly now this whole world flies".

"The Himalaya mountain walks"

"There are three (times) future, past and present. In all these times there is no movement. Why it is said "moves" or "goes"?

The above arguments are said to be based on क्षणिकवाद of Bauddhas, by Kaiyata; एक एव क्षण उपलभ्यते, नातीतः नाप्यनागतः। न

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चैकस्य क्षणस्य गमनादिक्रियावेशः संभवतीत्यर्थः। (कैयट)

"Only one movement (क्षण) is found, neither the past moement nor the future moment is perceived. One single क्षण cannot be covered by the act like going".

''क्रियाप्रवृत्तौ यो हेतुस्तदर्थं यद्विचेष्टितम्।
तत्समीक्ष्य प्रयुञ्जीत गच्छतीत्यविचारयन्।। (३.२.१२.३)

Considering the purpose for which an act is done one can use the word 'गच्छति'।

One is engaged in an act to achieve a purpose. For example, the act of walking is undertaken to achieve the result of reaching a distant place. In view of the fact that it is done for a purpose the word 'गच्छति' may be used. Thus वर्तमानकाल need not be accepted.

अपर आह-अस्ति वर्तमानः काल इति। आदित्यगतिवन्नोपलभ्यते इति। अपि चात्र श्लोकमुदाहरन्ति।

बिसस्य बाला इव दह्यमानाः
न लक्ष्यते विकृतिः सन्निपाते।
अस्तीति तां वेदयन्ते त्रिभावाः
सूक्ष्मो हि भावोऽनुमितेन गम्यः।। इति। (३.२.१२.३)

Some other people say - There is वर्तमानकाल। But, like the movement of the Sun, it cannot be perceived. They also quote a verse -

"In the congregation of कारक्स (संनिपाते) i.e. when many कारक्स like कर्तृ, कर्म, करण, अधिकरण etc. simultaneously come together the change (विकृति) i.e. particular action, is not discerned like the fine fibres in the stalk of lotus which are burnt, when the stalk is being burnt. But only the त्रिभावs, the ***Yogins*** who are capable of perceivng

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all the three कालs by their ***Yogic*** perception, understand it as existing, because the minutest things should be understood by inference.

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तद्यथा धूमं दृष्ट्वा अग्निरत्र इति गम्यते; त्रिविष्टब्धकं दृष्ट्वा परिव्राजक इति। (३.२.२४१)

On seeing smoke it is understood "here is fire". On seeing the त्रिविष्टब्धक it is understood "this is a परिव्राजक a - Sanyasin. 'त्रिविविष्टब्धक' perhaps means three staffs tied together and held in the hand of a Sanyasin. It is called त्रिदण्ड and the holder is त्रिदण्डिन्। If it is the same meaning, it indicates that there were परिव्राजकs during the time of Patanjali also. The general belief that ***Sanyasa*** was revived by Sankaracharya in Kaliyuga may not be correct.

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भवति प्रत्यक्षादप्यनुमानबलीयस्त्वम्। तद्यथा - अलातचक्रं प्रत्यक्षं दृश्यते; अनुमानाच्च गम्यते नैतदस्तीति। (३.२.१२४)

It is seen अनुमान (inference) is stronger than प्रत्यक्ष (perception). For example - The अलातचक्र is actually seen, but it is known by Anumana that it does not exist.

When a stick with fire at its end is whirled it appears as though there is round circle of the fire. This is 'अलातचक्र' (the wheel of fire-brand).

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कस्यचित् खल्वपि सकृत्कृतः अभिसंबन्धः अत्यन्ताय कृतो भवति। तद्यथा - वृक्षपर्णयोः "अयं वृक्षः, इदं पर्णम्" इति। तद्विदेशस्थमपि दृष्ट्वा जानाति वृक्षस्येदं पर्णमिति। (३.२.१२४)

Even when the connection of something is noted only once,

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that becomes everelasting. For example - the connection - "this is the tree and this is the leaf". When he sees it even in a distant place (away from the tree) he knows "it is the leaf of the tree".

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तद्यथा - उपाध्यायस्य शिष्यः मातुलस्य भागिनेयं गत्वा आह - ''उपाध्यायं भवानभिवादयताम्'' इति। स गत्वा मातुलमभिवादयते। तथा मातुलस्य भागिनेयः उपाध्यायस्य शिष्यं गत्वा आह - ''मातुलं भवानभिवादयताम्'' इति। स गत्वा मातुलमभिवादयते। (३.३.१८)

Generality (सामान्य) and particularity (विशेष) may be associated in one. In the action of cooking, the सामान्य (being general i.e. action) and particular (the action of cooking) are associated simultaneously. "For example - the pupil of the teacher (A) goes to the nephew (sister's son) (B) of मातुल (metarnal uncle) and tells him - "you make अभिवादन (saluations) to the teacher". He (B) goes to the मातुल and offers अभिवादन to him. (because that person is मातुल of that boy (B). The nephew (B) of मातुल goes to the pupil (A) of the teacher and tells him "you offer अभिवादन to मातुल। He (A) goes to मातुल and offers अभिवादन (because the teacher of this boy (A) is the मातुल of that boy (B). Thus one and the same person can be both teacher and uncle, teacher of A and the uncle of B.

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षड्भिः प्रकारैः सतां भावानाम् अनुपलब्धिः भवति-अतिसंनिकर्षात्, अतिविप्रकर्षात्, मूर्त्यन्तरव्यवधानात्, तमसावृतत्वात्, इन्द्रियदौर्बल्यात्, अतिप्रमादादिति। (४.१३)

Even existing things cannot be perceived on account of six reasons - due to too much of proximity, due to long distance, due to the obstruction caused by another body (like wall etc.) on account of being covered by darkness, on account of the weakness of the senses and on account of lack of concentration.

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Similar reasons are given in the सांख्यकारिका। also -

''अतिदूरात्सामीप्यादिन्द्रियघातान्मनोनवस्थानात्।
सौक्ष्म्याद् व्यवधानात् अभिभवात् समानाभिहाराच्च।।''

सौक्ष्म्याद् = On account of minuteness.

अभिभवात् = On account of being overpowered by very bright light.

समानाभिहारात् = On account getting mixed with similar objects.

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काशकृत्स्निना प्रोक्ता मीमांसा काशकृत्स्नी।
काशकृत्स्नीमधीते काशकृत्स्ना ब्राह्मणी।। (४.१.१४)

The मीमांसा which is started or taught by काशकृत्स्न् is काशकृत्स्नी. The *Brahmana* woman who studies काशकृत्स्नी is 'काशकृत्स्ना।'

This is an example indicative of women's beeing engaged in Vedic studies.

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संनियोगशिष्टानामन्यतरापाये उभयोरप्यपायः; तद्यथा - देवदत्तयज्ञदत्ताभ्यामिदं कर्म कर्तव्यम्। देवदत्तापाये यज्ञदत्तोऽपि न करोति। (४.१.३६)

If one of those which or who are mentioned together is missing both of them wouild be missing. For example - This work is to be done by Devadatta and Yajnadatta. If Devadatta disappears (does not turn up) Yajnadatta also would not do (that work). ''संनियोगशिष्टयोः'' may be correct reading.

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चतुर्भिः प्रकारैः अतस्मिन् 'सः' इत्येत् भवति। तात्सथ्यात्, ताद्धर्म्यात्, तत्सामीप्यात्, तत्साहचर्यात् इति। तात्स्थ्यात् तावत् - मञ्चा हसन्ति; गिरिः

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दह्यते। ताद्धर्म्यात् - जटिलं यान्तं ब्रह्मदत्त इत्याह; ब्रह्मदत्ते यानि कार्याणि जटिन्यपि तानि क्रियन्ते इत्यतो जटी ब्रह्मदत्त इत्युच्यते। तत्सामीप्यात् - गङ्गायां घोषः, कूपे गर्गकुलम्। तत्साहचर्यात् - कुन्तान् प्रवेशय। यष्टीः प्रवेशय इति।

Some one which or who is not that is said to be that i.e. someone is said to be someone else, on account of four reasons, (1) because of being situated on that (2) because of having the qualities of that (3) because of the proximity with that and (4) because of close association with that. It is said ''मञ्चाः हसन्ति'' (the cots are laughing), ''गिरिः दह्यते'' (the hill is burning); beacuse the men sitting on the cots are laughing and the trees on the hill are buring. Here मञ्चत्व (being cots) is ascribed (आरोपित) to the men, and the गिरित्व is ascribed to the trees.

On seeing a man with matted hair, going it is said 'ब्रह्मदत्त'. The man with the matted hair is said to be Brahmadatta because he is given same treatment which is given to Brahmadatta.

It is said 'गङ्गायां घोषः' (the hamlet is in the Ganga) and 'कूपे गर्गकुलम्' (the family of Garga is in the well) because of the prximity of the hamlet and the family with the Ganga and the well respectively.

It is said ''कुन्तान्न् प्रवेशय'' (let the कुन्तs (types of weapons enter in) and ''यष्टीः प्रवेशय'' (let the sticks enter in) because of the association of the men with the कुन्तs and the sticks.

All these usages are known as the लाक्षणिक प्रयोगs (based on the secondary sense).

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While explaining that the word 'अवदात' means "pure", "free from defects" this verse is quoted from some old work.

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त्रीणि यस्यावदातानि विद्या योनिश्च कर्म च।
एतच्छिवं विजानीहि ब्राह्मणाग्र्यस्य लक्षणम्।। (४.१.४८)

You know this is the auspicious quality of a great Brahmana to have these three things - the pure and defectless learning, birth and conduct.

157

न चेदानीमर्धजरतीयं लभ्यम् ... अर्धं जरत्याः कामयन्ते अर्धं नेति। (४.१.७५)

Now there is no problem of अर्धजरतीय - they want only half of the old woman's body not the other half.

''मुखं न कामयन्ते। अङ्गान्तरं तु कामयन्ते।'' (कैयट)

"They do not like the face of the old woman but like the other part of her body".

This अर्धजरतीयन्याय is very frequently used in later works with different interpretations.

158

अष्टाशीतिसहस्राणि ऊर्ध्वरेतसाम् ऋषीणां बभूवुः। तत्र अगस्त्याष्टमैः ऋषिभिः प्रजनोऽभ्युपगतः, तत्रभवतां यदपत्यं तानि गोत्रणि। अतोऽन्ये गोत्रावयवाः। (४.१.७९)

There were eighty eight thousand ऋषिs who were ऊर्ध्वरेतस् (whose seman was flowing upwards only because they never allowed it to go downwards being life-long ब्रह्मचारिन्s). Some ऋषिs with अगस्त्य as the eighth one (अगस्त्य and seven other ऋषिs) agreed to produce sons. The children of those respectable persons are the गोत्रs. Others, i.e. the children of those गोत्रऋषि s are गोत्रावयवs.

As explained by Kaiyata - the भार्गवगोत्र (the गोत्र of भृगु) is the साधारणगोत्र (general (गोत्र) and the गोत्रs like च्यवन are the अवान्तरगोत्रs.

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सामान्यचोदनास्तु विशेषेषु अवतिष्ठन्ते - तद्यथा - गौरनुबन्ध्यः'' ''अजोऽग्नीषोमीयः'' इति। आकृतौ' चोदितायां द्रव्ये आरम्भणालम्भनप्रोक्षणविशसनदीनि क्रियन्ते। (४.१.९२)

The acts ordained with reference to सामान्य (जाति-universal) are performed in the particular objects (having the सामान्य). For example - when it is said the bull (in general) is to be sacrificed, and the goat (in general), connected with अग्नीषोमयाग is to be sacrificed, the acts like seizing, touching, sprmklining the water and killing are done only in a particular object (bull and goat).

160

कथं पुनर्ज्ञायते उत्पादयिता उत्पाद्रियता अपत्येन युज्यते? एवं हि दृश्यते लोके - पितामहस्योत्सङ्गे दारकमासीनं कश्चित् पृच्छति - कस्यायं दारक इति। स आह - देवदत्तस्य, यज्ञदत्तस्य वेति। उत्पादयितारं व्यपदिशति नात्मानम्।। (४.१.९३)

How is it known-each producer (who soever is the producer he) is connected with the offspring (अपत्य)? Because it is seen in the general practice (लोके) - one askes about a child sitting in the lap of its petarnal grand father - "whose boy this child is?". He tells him - "of Devadatta" or "of Yajnadatta". Thus he mentions the name of the producer; he does not tell about himself (as this is my child).

Here Kaiyata remarks - ''शब्दार्थसम्बन्धे लोक एव प्रमाणं, नान्यत्'' The general usage only is the authority regarding the relation between word and meaning. This is a genral principle accepted by the grammarians.

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एवं हि याज्ञिकाः पठन्ति - दशपुरुषानूकं यस्य गृहे शूद्राः न विद्येरन् स सोमं पिबेत् इति। (४.१.९३)

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The याज्ञिकs (those who know about everything connected with the performance of Vedic sacrifices) say like this - only he should drink ***Soma-rasa*** (perform ***Soma-yaga***) in whose family - line there are no ***Sudra*** women married as the first wive's for ten generations.

''शूद्राः न विद्येरन्'' is explained by Kaiyata ''विवाहिताः शूद्राः'' thereby indicating even when शूद्र women are there in the family as servants (दासी) there is no objection regarding ***Somapana***. As further explained by Nagesa this prohibition is not applicable when some one in ten generations marries a शूद्र woman after first marrying a *Brahmana* woman because a *Brahmana* is allowed to marry women of all the four castes, according to the *Dharma Sastras*.

These are all old Indian crestons which are given up for some time, at least in some parts of the country and now again appearing in many different ways.

162

कन्याशब्दोऽयं पुंसा अभिसंबन्धपूर्वके संप्रयोगे निवर्तते। या चेदानीं प्रागभिसंबन्धात् पुंसा सह संप्रयोगं गच्छति तस्यां कन्याशब्दो वर्तत एव। कन्यायाः कन्योक्तायाः, कन्याभिमतायाः सुदर्शनायाः यदपत्यं स कानीनः इति। (४.१.११६)

The word कन्या is withdrawn when she has contact with a man after entering into marital relation. But that girl who develops contact with man before establishing marital relation continues to be known as 'कन्या'. The son of such कन्या, who is said to be कन्या (कन्योक्ता) accepted as कन्या (कन्याभिमता) who is seen by others without restrictions and protection (सुदर्शना) is called 'कानीन'.

163

''अपत्ये कुत्सिते मूढे मनोरौत्सर्गिकः स्मृतः।
नकारस्य च मूर्धन्यः तेन सिध्यति माणवः॥'' (४.१.११६१)

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In the sense of the progeny of मनु (मनोः अपत्यम्) who is मूढ (because being uneducated कैयट) and कुत्सित, mean (because of indulging in prohibited acts - कैयट) नकार is changed as णकार optionally thus we get the word 'माणव।'

Referring to विदूषक, दुष्यन्त uses this word - ''केनात्तगन्धो माणवकः'' (आभि.शा.7th Act.)

164

क्वचित्तु काचित् प्रसृततरा गतिर्भवति। शब्दग्रन्थेषु चैका प्रसृततरा गातिर्भवति ''निरुक्तं व्याख्यायते; व्याकरणं व्याख्यायते'' इत्युच्यते। न कश्चिदाह ''पाटलिपुत्रं व्याख्यायते'' इति। (४.३.६६)

The use of some words (गतिः) is more frequent or habitual (प्रसृततरा) with reference to certain things or ideas. The use of the word 'व्याख्या' is more frequent regarding the works connected with words (शब्दग्रन्थेषु). We say ''निरुक्तं व्याख्यायते'' (Nirukta is explained) ''व्याकरणं व्याख्यायते'' Vyakarana is explained). No body would say ''पाटलिपुत्रं व्याख्यायते'' (the city of पाटालिपुत्र is explained.

165

''अधिकृत्य कृते ग्रन्थे'' इत्यत्र आख्यायिकाभ्यः बहुलं लुग्वक्तव्यः। ''वासवदत्ता'' ''सुमनोत्तरा''. न च भवति भैमरथी।। (४.३.८७)

The तद्धितप्रत्यय which is added to the words denoting an आख्यायिका (one type of prose romance) is to be dorpped in some cases; in some cases it is retained. 'वासवदत्ता' and 'सुमनोत्तरा' are names of two आख्यायिकाs written with वासवदत्ता and सुमनोत्तरा as the heroines. Here the suffix is dropped and simply the names are given without any change. In ''भैमरथी'' the suffix is not dropped.

This passage of *Mahabhashya* is cited as a proof to the existence of compositions called आख्यायिकाs long ago.

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Here is an important discussion regarding the नित्यत्व (eternity) of the Veda

According to the *Sutra* 'तेन प्रोक्तम्' (४.३.१०१) some appropriate तद्धित suffixes are added to the words in the sense of "it is expounded by so and so". For example - the wored 'पाणिनीय' is formed by adding the suffix (ईय) to the word 'पाणिनि' in the sense of 'पाणिनिना प्रोक्तम्'' (it is composed and expounded by पाणिनि).

The word 'प्रोक्त' can be understood in two different senses - in the sense of exposition like teaching (of Veda etc.) and in the sense of new composition. Here a question is raised in ***Mahabhashya*** contending in either of the senses there is no need to have this ***Sutra***. "In every village the Vedic texts like कालापक and काठक are recited and expounded by persons like सुशर्मन् but we do not add any suffix to the word सुशर्मन्. But we add suffix to the ग्रन्थ (text) as in वररुचिना कृतो ग्रन्थः ''वाररुचः'' ('वाररुच' is the ग्रन्थ composed by वररुचि). Such forms can be had by applying another *Sutra* ''कृते ग्रन्थे'' (४.३.११६). Thus there is no need to have this *Sutra* ''तेन प्रोक्तम्'', it is contended. In this context it is said in ***Mahabhashya*** -

''छन्दोऽर्थं तर्हीदं वक्तव्यम्। नहि छन्दांसि क्रियन्ते, नित्यानि छन्दांसि। ... छन्दोर्थमिति चेत्तुल्यमेतद् भवति। ग्रामे ग्रामे काठकं, कालापकं च प्रोच्यते। तत्रादर्शनात् न च तत्र प्रत्यमो दृश्यते। ग्रन्थे च दर्शनात्' यत्र दृश्यते ग्रन्थःसः। तत्र ''कृते ग्रन्थे'' इत्येव सिद्धम्। ननु चोक्तम् - नहि छन्दांसि क्रियन्ते, नित्यानि छन्दांसीति।

यद्यप्यर्थो नित्यः, या त्वसौ वर्णानुपूर्वी साऽनित्या। तद्भेदाच्चैतद् भवति - काठकम्, कालापकम्; मौदकम्, पैप्पलादकमिति। (४.३.१०१)

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In reply to the above contention it is said (if not for the newly composed literary works (ग्रन्थs) this *Sutra* (the word प्रोक्तम् in this *Sutra*) is needed for the *Vedic* texts because the *Vedas* are not made (composed by any one), they are eternal.

Here Kaiyata says - नित्यानीति; कर्तुरस्मरणात् तेषाम् इति भावः। They are नित्य (eternal) because their composer is not mentioned.

Again it is contended - To say that this is meant for the *Chandas* (*Veda*) is not correct, because the earlier argument stands unanswered, because in every village the *Vedic* texts, काठक, कालापक are being recited and taught by different persons, yet the suffixes are not added to the names of the reciters, they are added only to the names of texts which are named after the expositors. The suffixes to the ग्रन्थ (name of the ग्रन्थ) can be added according to the सूत्र - "कृते ग्रन्थे।" *Answer to the above contention* : But we have already said it is meant for the *Vedic* texts, because they are not made (produced) by anyone; they are eternal.

In reply to the above view it is said - though the Artha (contents) of the *Veda* is नित्य arrangement of letters in the *Vedas* is अनित्य, transitary. Because of this difference in the arrangement of letters (words) such expressions like काठक, कालापक, मौदक, and पैप्पलादक can be had by adding appropriate seffixes to the names of composers - कठ, कलाप, मोद and पिप्पलाद according to the *Sutra* 'कृते ग्रन्थे।' Thus the original question regarding the necessity of the *Sutra* 'तेन प्रोक्तम्' remains unanswered.

Thus according to Patanjali the ***Veda*** as a शब्द (group of words) is अनित्य (transitary) though its content is नित्य, eternal, being an everlasting truth.

This सिद्धान्त of Patanjali is in conflict with the view of ***Purvamimamsakas*** and their followers like ***Vedantins*** and

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Dharmasastrakaras who contend that ***Veda,*** in its form and content is नित्य (eternal).

Kaiyata does not seem to have any difficulty in accepting the views of Patanjali and he explains Patanjali's position in clear terms without any additional remarks or amendments. He says -

''महाप्रलयादिषु वर्णानुपूर्वीविनाशे पुनरुत्पद्य ऋषयः संस्कारातिशयात वेदार्थं स्मृत्वा शब्दरचनां विदधति इत्यर्थः।...ततश्च कठादयः वेदानुपूर्व्याः कर्तार एव, न तु स्थिताया एव सुशर्मादिवत् प्रवक्तारः, ततश्च छन्दस्यपि ''कृते ग्रन्थे'' इत्येव सिद्धः प्रत्यय इत्यर्थः इति भावः।।''

In great calamities like महाप्रलय (the complete destruction of the world) the order of the letters (words) is lost. Then the ऋषिs (great seers) take birth again and on account of very strong impressions (संस्कारातिशय) they carry in their minds recollect the meaning अर्थ (contents) of the *Veda* and couch it in their own words ... Thus the ऋषिs like कठ are producers of the word - order of the Veda; they are not the persons who, like सुशर्मन्, simply repeat what is already there. Therefore, the appropriate suffixes can be fixed even in the case of *Vedic* texts according to the ''कृते ग्रन्थे'' itself.

While explaining this passage Nagesa quotes a sentence - ''प्रतिमन्वन्तरं चैषा श्रुतिरन्या विधीयते'' "Different ***Veda*** is produced in every मन्वन्तर, the long period of Manu's reign." In ''यद्यप्यर्थो नित्यः'' (though the अर्थ is नित्य) the word 'अर्थ' is explained by some as ईश्वर as mentioned by Nagesa. As is said by श्रीकृष्ण in भगवद्गीता - ''वेदैश्च सर्वैः अहमेव वेद्यः'', the अर्थ of all the वेदs is ईश्वर and He is eternal where as शब्द may be perishing - they explain.

While conceding to the above objections, ***Bhashyakara*** justifies the ***Sutra*** 'तेन प्रोक्तम्' by showing some different examples for the formation of which this *Sutra* is required.

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Again there is one more ***Sutra*** "पुराणप्रोक्तेषु ब्राह्मणकल्पेषु" (४.३.१०५) which indicates that the ***Brahmanas*** are composed by ऋषिs in different periods. The meaning of this ***Sutra*** is "when referring to the ***Brahmnas*** and ***Kalpas*** which are composed by the old मुनिs the suffix 'णिनि' (इन्) is to be added to the word in the Instrumental case which is the name of the ***Muni.*** Here Patanjali says -

"पुराणप्रोक्तेषु इत्यत्र याज्ञवल्क्यादिभ्यः प्रतिषेधो वक्तव्यः। "याज्ञवल्क्यानि ब्राह्मणानि, सौलभानि इति। किं कारणम्? तुल्यकालत्वात्। एतान्यपि तुल्यकालानीति।"

"While saying 'पुराणप्रोक्तेषु' this suffix should be prohibited from being applied to the names of ***Munis*** like याज्ञवल्क्य and some others. Because this सूत्र is not applied, it is possible to have forms "याज्ञवल्क्यानि" (याज्ञवल्क्येन प्रोक्तानि) and "सौलभानि" (सुलभेन प्रोक्तानि।). Why this prohibition? Because they were also composed during the same time as the ***Brahmanas*** of the old ***Munis*** like शाट्यायन"

From this ***Sutra*** and the भाष्य thereon it is quite clear that ***Brahmanas*** are composed by different persons in different times according to पाणिनि and पतञ्जलि. We have seen above how पतञ्जलि opines that all the sections of the ***Veda*** are works of different authors, who could catch hold of the eternal truths with the help of their spiritual power acquired by Penance and couhed them in their own words which also are full of great power.

The following statement of ***Nirukta*** appears to be supporting the views of Patanjali.

"साक्षात्कृतधर्माणः ऋषयो बभूवुः। ते अवरेभ्यः
असाक्षात्कृतधर्मभ्यः उपदेशेन मन्त्रान् संप्रददुः॥"

The earliest ऋषिs could have direct perception of the Dharma (ie. the अर्थ of the ***Veda*** which is eternal as is said by Patanjali quoted

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above). Those earliest ऋषिs handed over the मन्त्रs (in which they couhed the ***Dharma***) to the later ऋषिs who could not see the ***Dharma*** directly, through उपदेश, oral instruction. [Such later ऋषिs are called "श्रुतर्षिs"]. Thus ***Nirukta*** and ***Vyakarana*** appear to be of the same view regarding the नित्यत्व of the Veda.

The ***Naiyayikas*** also do not accept the अपौरुषेयत्व and eternity of the ***Vedas***. As they maintain, the ***Vedas*** are composed and given by ईश्वर just as He created all the five elements and the world consisting of thousands of variities of things. The *Veda* is respected as an authority only because it is the word of ईश्वर as explained by Jayanta Bhatta in the प्रमाणप्रकरण of न्यायमञ्जरी who redicules the मीमांसकs who accept the arrangement of words in the *Vedas* as just natural and eternal. If that is the case the threads should get wowen into a cloth by themselves without the effort of a man.

"भो भगवन्तः सभ्याः क्वेदं दृष्टं क्व वा श्रुतं लोके।
यद्वाक्येषु पदानां रचना नैसर्गिकी भवति।।
यदि स्वाभाविकी वेदे पदानां रचना भवेत्।
पटे हि हन्त तन्तूनां कथं नैसर्गिकी न सा।।"

He also quotes the half - verse -

"प्रतिमन्वन्तरं चैषा श्रुतिरन्या भविष्यति" and concludes - "एवं च पदवाक्यरचनादौ तावद्वेदेषु पुरषापेक्षित्वमुपपादितम्।"

The ***Purvamimamsakas*** accept ***Vedas***, both in their form and content as eternal. They do not accept प्रलय (complete destruction of the world). In the वेदापौरषेयताधिकरण the eighth *Adhikarana* of the first पाद of ***Jaimini Sutra*** many arguments are advanced to establish the eternity of the *Vedas*; but all of them appear to be very weak with so many loop holes. The same arguments are reproduced in many later works like the ऋग्वेदभाष्यभूमिका of Sayanacharya and

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those of others. As a system closely following पूर्वमीमांसा, वेदान्त (उत्तरमीमांसा) also accepts अपौरुषेयत्व of the *Vedas* almost on the same lines with only the difference that the entire *Veda* is again reavealed by ईश्वर, at the end of प्रलय (at the beginning of the new creation). As the commentators of ब्रह्मसूत्र all the आचार्यs had to accept this position following the vews of the सूत्रकार। Even Sri Sankaracharya states in the देवताधिकरण, after quoting a verse from a Smrti -

''अनादिनिधना नित्या वागुत्सृष्टा स्वयंभुवा।
आदौ वेदमयी दिव्या यतः सर्वाः प्रवृत्तयः॥'' -

''उत्पर्गोप्ययं वाचः संप्रदायप्रवर्तनात्मको द्रष्टव्यः। अनादिनिधनाया अन्याद्दशस्य उत्सर्गस्य असंभवात् ॥ (ब्र.सू.भा.१.३.२८)

"It is said in the स्मृतिवाक्य - at the beginning of the creation, the divine text called ***Veda***, which is eternal having no beginning and end was released (उत्सृष्टा) by the Lord Brahman, out of which all other things in the world were created". Referring to the 'उत्सर्ग' (release) Sri Sankaracharya says - here the release of text is to be understood as bringing it under the tradition of teaching and learning which is to be contrinued by the teachers and pupils, because the other type of उत्सर्ग, i.e. creating it newly is not feasible in the case of the eternal text.

But the great thinker and bold exponent of truth in Sri Sankaracharya did not stick to this position which he had to adopt while following बादरायण, the author ब्रह्मसूत्र. He has given an indication that he is in favour of accepting the views of Panini and Patanjali regarding the नित्यत्व of the ***Veda***.

The third सूत्र ''शास्त्रयोनित्वात्'' (ब्र.सू.१.१.३) of ब्रह्मसूत्र, he interprets in two ways - ''शास्त्रस्य योनिः'' (the source (creator) of

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the *Sastra* like ऋग्वेद and other *Vedas*) and "शास्त्रं योनिः यस्य सः" (one who has शास्त्र as his source to know about). The other आचार्यs have taken this word only in the second sense. While expatiating on the first interpretation he writes "अस्य ऋग्वेदादेः शास्त्रस्य ... सर्वज्ञकल्पस्य योनिः कारणं ब्रह्म। न हि ईदृशस्य शास्त्रस्य सर्वज्ञादन्यतः संभवोऽस्ति। यद्यद्विस्तरार्थं शास्त्रं यस्मात् पुरुषविशेषात् संभवति, यथा व्याकरणादि पाणिन्यादेः ज्ञेयैकदेशार्थमपि, स ततोऽपि अधिकतरविज्ञान इति प्रसिद्धं लोके; किमु वक्तव्यम् ... ऋग्वेदाद्याख्यस्य सर्वज्ञानाकरस्य ... यस्मात् ... संभवः ... तस्य ... निरतिशयं सर्वज्ञत्वं सर्वशक्तिमत्त्वं चेति।" (ब्र.सू. १.१.३)

Brahman is the कारण (cause, creator) of this शास्त्र, ऋग्वेद and other *Vedas* which is (are) like an omniscient (सर्वज्ञकल्प). Such a शास्त्र cannot be the product of any one other than an omniscient. Which ever *Sastra*, with a large subject matter, comes out of a person (is produced by a person), as the *Vyakarana*, with a limited area, being produced by persons like Panini, that person, as is well known in the world, must be possessing more knowledge than the knowledge exhibited in the *Sastra*.

To put it in other words - Panini the author of अष्टाध्यायी must be having much more knowledge of *Vyakarana* than what is exhibited in his work. In the same way *Brahman* must be having much more knowledge than what is reflecting in the ***Vedas*** created by him. When this is the case even with the authors of works on limited subjects, where is the need to say about the unlimited ommicience and ommipotence of the creator of such a magnamimous work like ***Veda*** which itself is like an omniscient?"

This passage clearly shows that, according to Sri Sankaracharya, the *Vedic* texts were created by *Isvara*. If same texts which were already existing are passed on to the new creation, it cannot prove the सर्वज्ञत्व (omniscience) of *Isvara* as explained by him. We do not a call a Vedic scholar who recites the Vedic text

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without understanding its meaning, a सर्वज्ञ। A casset of the recorder cannot claim any Sarvajnatva. Sri Sankaracharya must have given this first interpretation to this सूत्र only to make this idea clear, independent of the views of the सूत्रकार and others.

Almost all the commentators who are under tremndous infleuce of the मीमांसकs could not understand or appreciate this independent stand taken by Sri Sankaracharya. Basing on the Upanishadic passage "अस्य महतो भूतस्य निःश्वसितमेतत् यत् ऋग्वेदः" (this ऋग्वेद is like the breathing (निःश्वसित) of Brahman") quoted by him in the present context, they maintain what all is meant by him is to say that Isvara does not have any independence. He has reporduced what was existing earlier without any special effort on His part. If that were to be the intention of Sri Sankaracharya what all is said by him to establish सर्वज्ञत्व of *Isvara* on the strength of His producing the *Vedas* becomes a meaningless effort. To bring out a text without any effort need not necessarily suggest that one is reproducing an already existing text. Even now we see so many poets who compose hundreds of verses and recite them instantaneously without any special effort. We come across many persons who give lectures extempore for hours. Are we justified in doubting the capacities of *Isvara?*

There is another important discussion introduced by Sri Sankaracharya in the *Bhashya* of the *Taittiriyopanishad* which throws light on his views regarding the ***Veda*** in its word aspect.

While describing the मनोमयकोश in the third अनुवाक of ब्रह्मवल्ली, यजुस् is said to be its head, ऋग्वेद as right wing, सामवेद as the left wing ब्राह्मण (text) as the main body (Trunk) and अथर्व and अङ्गिरस as the the supporting tail. Here, as is explained by Sri Sankaracharya - the ***Vedas*** the ***yajus, Rk, Sama*** and ***Atharvangiras***, being in the form of external groups of words (बाह्यशब्दराशि) cannot be said to be the parts of the internal organ, mind (मनस्). Therefore, they are to be taken as the मनोवृत्तिs (modes of the mind), i.e. the संकल्प

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(resolve) to utter the letters in an order which is called यजुस् etc. If they are taken as merely the words which can be heard by the ears, like the रूप etc., which are perceived by the senses like the eyes, they would be अनित्य, transitary -

अन्यथा "विषयत्वे रूपादिवच्चानित्यत्वं च स्यात्, नैतद्युक्तम्" (तैत्तिरीयोपषद्भाष्य) Now another question arises - just as the audible ***Veda Sabda*** (***Vedic*** word) is अनित्य the मनोवृत्ति also is अनित्य; then how can this theory help in establishing नित्यत्व? In reply to this it is maintained that mere मनोवृत्ति is not the ***Veda*** but the चैतन्य delimited by the मनोवृत्ति is the वेद् which therefore can be accepted as नित्य। "तस्मात् मनोवृत्त्युपाधिपरिच्छिन्नं मनोवृत्तिनिष्ठम् आत्मचैतन्यम् अनादिनिधनं यजुःशब्दवाच्यम् आत्मविज्ञानं मन्त्राः इति। एवं च नित्यत्वोपपत्तिः वेदानाम्।" (तै.उ.भाष्य)

Thus Sri Sankaracharya also, like Panini and Patanjali appears to be in favour of accepting the word aspect of the Veda as अनित्य and goes upto the 'चैतन्य' with which the ***Veda*** is ultimately identified to maintain its नित्यत्व (eternity). If this type of नित्यत्व is to be accepted even works of कालिदास may have to be declared नित्य as is remarked by Anandagiri in his commentary on the passages quoted above : "कालिदासादिवाक्यानामप्येतेन न्यायेन नित्यत्वापातात् युक्त्याभासमेतत्।" What is said by Anandagiri may be true; but the main intention of Sri Sankaracharya who digresses into this discussion is only to indicate that he is not in full agreement with the views of the *Purvamimamsakas* regarding the नित्यत्व of the *Vedas*.

Once it is shown that the Veda in its aspect of word is not eternal there would be nothing wrong in accepting that ईश्वर creats and hands over a new *Veda* at the beginning of every creation and thereby shows his सर्वज्ञत्व as is explained in the भाष्य on the - "शास्त्रयोनित्वात्"।

(This passage in the तैत्तिरीयोपनिषद्भाष्य was shown to me by my respetable father Sri Pullela Satyanarayana Sastri Garu, a great scholar of discerning mind, about 35 years ago).

The greatness and the sacredness of a work need not depend on its being eternal; it depends on its subject matter. Therefore there is nothing wrong in accepting various आगमs 'पाञ्चरात्रागम' and तन्त्रग्रन्थs describing the glory of different gods and goddess, including those composed in languages other than Sanskrit such as the ***Prabandhas*** of the *Alvars* and such oldworks connected with stories of different gods like the त्रिमूर्तिs, राम, कृष्ण and divine personalities and even the works connected with *Jainism* and *Buddhism* etc. as very sacred; as long as they inspire people and lead then in pious path and ultimately to the realisation of the Highest Truth.

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छत्रमिव छत्रम्। गुरुः छत्रम्। गुरुणा शिष्यः छत्रवत् छाद्यः, शिष्येण गुरुः छत्रमिव परिपाल्यः। (४.४.६२)

The teahcer is like an umbrella. The pupil should be covered by the teacher; and the pupil should protect the teacher like an umbrella. As explained by Kaiyata the teacher covers the ignorance of his pupil by removing it. Thus his habit (habitual work) is like that of a छत्र। The student should protect his Guru; thus his habit (habitual work) is like that of a छत्र।

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किं पुनर्द्रव्यम्? के पुनर्गुणाः? शब्दस्पर्शरूपरसगन्धा गुणाः। ततोऽन्यत् द्रव्यम्। किं पुनरन्यत् शब्दादिभ्यः द्रव्यम्, आहोस्वित् अनन्यत्? गुणस्य अयं भावात् द्रव्ये शब्दनिवेशं कुर्वन् ख्यापयति अन्यत् शब्दादिभ्यो द्रव्यमिति। (५.१.११९)

It is said earlier 'त्व' and 'तल्' are added to indicate the गुण because of whose existence something is called 'द्रव्य।' Then this

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question arises - "what is द्रव्य and what is गुण। शब्द (sound) स्पर्श (touch) रूप (colour or form) रस (taste) and गन्ध (smell) are called गुणs; other than these गुणs is 'द्रव्य।'

Is the द्रव्य different from the शब्द etc; or the same as the शब्द etc? He (अयम्=पणिनिः) calls something द्रव्य because गुण is situated in it and treats it as different from the शब्द etc.

अनन्यन्त् शब्दादिभ्यः द्रव्यम्, न ह्यन्यदुपलभ्यते। पशोः खल्वपि विशसितस्य पर्णशते न्यस्तस्य न अन्यत् शब्दादिभ्यः उपलभ्यते।

(As is opined by some) द्रव्य is not different from the शब्दादि (from the गुणs like the शब्द). For when an animal is slaughtered and spread over hundred leaves, nothing different from the शब्दादि is seen.

Here is another view different from the above cited one -

अन्यत् शब्दादिभ्यः द्रव्यम्; तत्तु अनुमानगम्यम्। तद्यथा - ओषधिवनस्पतीनां वृद्धिह्रासौ, ज्योतिषां गतिः इति। कोऽसावनुमानः? इह समाने वर्ष्मणि परिणाहे च अन्यत्तुलाग्रं भवति लोहस्य अन्यत् कार्पासानाम्। यत्कृतो विशेषः तत् द्रव्यम्। तथा कश्चित् स्पृशन्नेव छिनत्ति, कश्चित् लम्बमानोऽपि न छिनत्ति। यत्कृतो विशेषः तत् द्रव्यम्। तथा कश्चिदेकेनैव प्रहारेण व्यपवर्गं करोति, कश्चित् द्वाभ्यामपि न करोति। यत्कृतो विशेषः तत् द्रव्यम्।

द्रव्य is different from the शब्दादि; it is to be known with the help of inference; like the growth and decrease of the plants and trees and like the movement of luminary bodies. What is that inference? Even when the body and circumference are similar between the metal and cotton the measurement (तुलाग्रम्) is different. That which is responsible to this difference is 'द्रव्य'. One (like sword) cuts even by mere touch, another does not cut even when it constantly hangs (over something). That which is responsible for this difference is 'द्रव्य'। One makes something asunder by one stroke. Another cannot

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make it asunder even by two strokes. That which is responsible for this difference is 'द्रव्य।'

अथवा यस्य गुणान्तरेष्वपि प्रादुर्भवत्सु तत्त्वं न विहन्यते तत् द्रव्यम्। किं पुनस्तत्त्वम्? तद्भावः तत्त्वम्। तद्यथा - आमलकादीनां फलानां रक्तादयः पीतादयश्च गुणाः प्रादुर्भवन्ति; आमलकं बदरमित्येव भवति। अन्वर्थं खल्वपि निर्वचनम् - गुणसंद्रावो द्रव्यमिति। (५.१.११९)

Or - that whose 'being the same' (तत्त्वम्) is not effected even when some other qualities appear in it, is 'द्रव्य'. What is the ''तत्त्व''? ''तस्य भावः तत्त्वम्'' — (To be the same). For example even when qualities (colours) like red and yellow appear in the आमलक and other fruits they continue to be आमलक and बदर only. 'द्रव्य' is so called, etymologically, because it is the abode of the गुणs (संद्रावः = place to exist).

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नानाजातीयाः अनियतवृत्तयः उत्सेधजीविनः संघाः व्राताः; 'तेषां कर्म व्रातम्' व्रातकर्मणा जीवतीति व्रातीनः। (५.२.२१)

व्रातs are the groups of those people of various castes, with no fixed occupation who live on the height (stength) of their bodies (उत्सेधजीविनः) Their work is व्रात। one who lives with the व्रातकर्म is व्रातीन।

Like worker in a factory. This shows some of the social aspects during Panini's period.

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समानगुण एव स्पर्धा भवति। न हि आढ्याभिरूपौ स्पर्धेते। (५.३.५५)

There is possibility of competetion only between persons of similar qualities or achievements. One rich man and a man of beautiful personality do not compete with each other.

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अदूरविप्रकर्षे एव स्पर्धा भवति। न हि निष्कधनः शतनिष्कधनेन स्पर्धते। (५.३.५५)

Competetion is possible only when the distance is not much; because a man with one निष्क (a coin) in his possession does not compete with a man who is rich with hundred निष्कs.

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गुणान्तरयोगाच्च अन्यत्वं भवति। तधथा - तमेव गुणान्तरयुक्तं वक्तरो भवन्ति - अन्यो भवान् संवृत्तः इति। (५.३.५७)

There would be difference (one would look different) on account of acquiring a different (new) qualitry. For example - on seeing a man who acquiries a new quality people say to him - "you now become a different person" (as is said of a man who becomes stout or weak, rich or poor or acquires new qualifications or positions - "he is now entirely a different person".

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The suffix 'रूपप्' is ordained by the *Sutra* ''प्रशंसायां रूपप्'' (५.३.६६) ''पचतिरूपम्, पचतःरूपम्, पचन्तिरूपम्'' (He cooks very well, they two cook very well, they all cook very well) etc; are the examples. Above forms are तिङन्तs; प्रशस्तः पटुः = ''पटुरूपः'', are सुबन्तs. Here प्रशंसा may be praise of something good or bad. Following are examples for showing intensity of something bad also -

वृषलरूपोऽयम्, अप्ययं पलाण्डुना सुरां पिबेत्। चोररूपोऽयम् अप्यक्ष्णोः अञ्जनं हरेत्। दस्युरूपोऽयम्, अप्ययं धावतो लोहितं पिबेत्। (५.३.६६)

This man is a great शूद्र or a fallen man who may even drink liquor along with onion. This is an expert theif who may steel even the collyrium of the eyes. This is a great robber who may drink the blood of a running person.

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Good expressions. The 'वृषल' is used in the sense of a शूद्र also. But it is generally used in old works, to denote a person of the three higher classes who has lost his caste by tthe omission of prescribed duties.

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To the names of gods, in the sense of their images, the suffix 'कन्' (क) is to be added according to the सूत्र -''इवे प्रतिकृतौ'' (५.३.९६) but the same is to be dropped if the images are made for the sake of earning livelihood and not for sale - ''जीविकार्थे चापण्ये'' (५.३.९९) Thus 'वासुदेवः' 'शिवः' 'स्कन्दः' mean the images of those gods which are not for sale but used for earning livelihood by some people. But if it is used as 'वासुदेवकः' etc; it means 'the image of *Vasudeva* for sale". In this context it is stated in ***Mahabhashya*** -

''मौर्यैः हिरण्यार्थिभिः अर्चाः प्रकल्पिताः; भवेत्, तासु न स्यात्। यास्त्वेताः संप्रति पूजार्थाः तासु भविष्यति'' (५.३.९९)

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The मौर्यs who wanted money had made अर्चs (देवप्रतिकृतयः = Images of gods). This ***sutra*** may not be applied to them. But it will be applied to the words denoting images which are now being used for worship.

If this ***Sutra*** is applied, 'क' is dropped. If not 'क' is retained. Thus शिवक, स्कन्दक etc. would mean the images of Siva and Skanda which are prepared for sale to be worshipped in houses and temples. 'शिव' and 'स्कन्द' mean the images made for livelihood. As is explained by Kaiyata people used to take round the images in the streets house to house beg and collect money. They are not for sale.

मौर्य may mean the kings of मौर्यवंश to which चन्द्रगुप्त belongs according to some scholars. Then it may be said the Maurya kings allowed some people to make idols of gods, and earn money by

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taking round those idols in the streets of villages and towns. But नागेश explains the meaning of this word as "the artists who make the idols of gods." He might have given this meaning on the basis of this sentence only found in ***Mahabhashya*** because this word does not appear in that sense anywhere else.

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''क्षेमे सुभिक्षे कृतसंचयानि पुराणि राज्ञां विनयन्ति कोपम्।'' (५.४.६८)

This is the part of a verse from unknown source which is connected with the duties of the king. "The cities in which food and other material are stored collecting them at the time of posperity and when there is good harvest, remove the anger of the subjects".

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अर्ध्वं प्राणा ह्युत्क्रमन्ति यूनः स्थविर आगते।
अभ्युत्थानाभिवादाभ्यां पुनस्तान् प्रतिपद्यते।। (६.१.८४)

When an elder man comes the wital force of a young man flies up. He would get back it by अभ्युत्थान and अभिवाद।

This verse is quoted from मनुस्मृति (२.१२०). It shows the great authority and popularity of that Smrti even by 2nd century B.C. and one of the greatest traditions observed in the Indian culture.

To get up from one's seat immediately on seeing a respectable person is अभ्युत्थान। To make saluations in a prescribed manner is अभिवादन।

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''एकः शब्दः सम्यग् ज्ञातः, शास्त्रान्वितः सुप्रयुक्तः, स्वर्गे लोके कामधुग् भवति। ''... यद्येकः शब्दः शास्त्रान्वितः उपयुक्तः स्वर्गे लोके कामधुग् भवति किमर्थं द्वितीयः तृतीयश्च प्रयुज्येत? न वै कामानां तृप्तिरस्ति। (६.१.८३)

"One word, properly understood according to ***Sastra*** and used in a correct manner yields all the desires in the heaven" it is said. If one word used properly according to ***Sastra*** yields desired

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objects in the heaven where is the need to use the second and third word? (because) there is no contentment and satiation of the desires.

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We come across in the ***Sastras*** threatening statements if one does not do such and such a thing properly one has to undergo such and such a calamity or many calamities. Such hreats are intended to stress the importance of doing a particular duty without fail. This point is explained by Nagesa quoting an old vers -

''व्याघ्रादिव्यपदेशेन यथा बालो निवर्त्यते।
असत्योऽपि तथा कश्चिद् प्रत्यवायोऽभिधीयते।।'' (६.१.८३)

"A boy is prevented from doing a wrong thing by mentioning threat from teger etc; In the same way a false प्रत्यवाय is shown to the people".

An evel effect which one gets by not doing his duty or by doing it improperly is प्रत्यवाय।

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के पुनः शिष्टाः? वैयाकरणाः। कुत एतत्? शास्त्रपूर्विका हि शिष्टिः; वैयाकरणाश्च शास्त्रज्ञाः। यदि तर्हि शास्त्रपूर्विका शिष्टिः शिष्टिपूर्वकं च शास्त्रम् तदितरेतराश्रयं भवति। इतरेतराश्रयाणि च न प्रकल्पन्ते।

एवं तर्हि निवासतश्चाचारतश्च। स चाचार आर्यावर्त एव। कः पुनरार्यावर्तः? प्रागदर्शात् प्रत्यक्कालकवनात् दक्षिणेन हिमवन्तम् उत्तरेण पारियात्रम्। एतस्मिन् आर्यावर्ते आर्यनिवासे ये ब्राह्मणाः कुम्भीधान्याः अलोलुपाः अदृश्यमानकारणाः किंचिदन्तरेण कस्याश्चिद्विद्यायाः पारं गताः। तत्रभवन्तः शिष्टाः (६.३.१०९)

Who are the शिष्टs? Grammarians. Why it is so? Because शिष्टि (ordering or ruling) requires prior knowledge of the शास्त्र and the grammarians are proficient in the ***Sastra***. If शिष्टि (ruling) is dependent on शास्त्र and शास्त्र depends on शिष्टि as a prerequisite, then there is interdependence, and nothing can be established when there is

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interdependence. Then शिष्टत्व is on the basis of conduct and the निवास (place of residing). That आचार also should be in the आर्यावर्त only. What is आर्यावर्त? The region East to the अदर्श, West to the कालकवन, South to the हिमालय and North to परियात्र is called आर्यावर्त। (अदर्शन, कालकवनल, हिमवान् and पारियात्र) are the names of four mountains according to Kaiyata. The ब्राह्मणs who live in this आर्यावर्त, the place of आर्यs, who store only a potful of grain (कुम्भीधान्य) who do not aspire for anything, who have reached the end of a branch of learning without any reason (without expecting any gain) and who follow pious conduct without any cause (any external cause or force etc.) such respectable persons are the शिष्टs.

Here कैयट writes - अगृह्यमाणकारणा इति :- दृष्टं कारणमन्तरेणैव सदाचारनुवर्तिन इत्यर्थः। किंचिदन्तरेणेतिः- विनैवाभियोगादिना सर्वविद्यापारगाः। ते हि साधुत्व-परिज्ञाने प्रमाणम्। तदुक्तम् -

''आविर्भूतप्रकाशानामनुपप्लुतचेतसाम्।
अतीतानागतज्ञानं प्रत्यक्षान्न विशेष्यते ॥
अतीन्द्रियानसंवेद्यान् पश्यन्त्यार्षेण चक्षुषा
ये भावान् वचनं तेषां नानुमानेन बाध्यते॥ इति

'अगृह्यमाणकारणाः' means those who follow pious conduct without any known reason. ''किंचिदन्तरेण'' means without अभियोग, i.e. receiving instructions from teacher and practising etc. (आदि) (as explained by नागेश). That means they get पाण्डित्य just by intution. Such शिष्टs are the authority in deciding which word is correct. It is said -

"The cognition of the past and the future of those who have self revealed Vidyas, and who have pure minds, does not differ from the Direct Perception."

"The words of those who can see with their divine right sight

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things that are beyond the senses and cannot be known by others, cannot be disputed with the help (on the stregnth) of inference".

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यदि तर्हि शिष्टाः शब्देषु प्रमाणं किमष्टाध्याय्या क्रियते? शिष्टपरिज्ञानार्था अष्टाध्यायी। कथं पुनरष्टाध्याय्या शिष्टाः शक्या विज्ञातुम्? अष्टाध्यायीमधीयानोऽन्यं पश्यति अनधीयानं, ये चास्यां विहिताः शब्दाः तान् प्रयुञ्जानम्। स पश्यति नूनमस्य देवानुग्रहः स्वभावो वा, योऽयं न चाष्टाध्ययीमधीते, ये चास्यां विहिताः शब्दाः तांश्च प्रयुङ्क्ते। नूनमयमन्यानपि जानाति - इति। एवमेषा शिष्टज्ञानार्था अष्टाध्यायी। (६.३.१०९)

If the शिष्टs are the authority regarding the words, what is to be done with अष्टाध्यायी? अष्टाध्यायी will be useful to know who are the शिष्टs. How is it possible to know about the शिष्टs with the help of अष्टाध्यायी? One man who studies अष्टाध्यायी sees a person who has not studied अष्टाध्यायी but is using the words approved by अष्टाध्यी। Then he thinks. "This man does not study अष्टाध्यायी, but is using the words approved by it; really he must be having the grace of gods or it must be his nature. He must be definitely knowing other words also". Thus the अष्टाध्यायी would be useful to identify the शिष्टs.

As explained by Kaiyata once this man believes that the other man must be having the grace of the gods or natural शिष्टत्व, other words also which are used by him he takes as the शिष्टप्रयोग and accepts them to be correct though they are not found in अष्टाध्यायी।

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"महीपालवचः श्रुत्वा जुघुषुः पुष्यमाणवाः" (७.२.२३)

"On hearing the words of the king the young fellows of the king (पुष्यमित्र) proclaimed it".

This must have been taken from a poem with पुष्यमित्र as the hero.

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In the सूत्र -''वाक्यादेरामन्त्रितस्यासूयासंमतिकोपकुत्सनभर्त्सनेषु'' (८.१.८) असूया and कुत्सन, कोप and भर्त्सन are seperately mentioned. It is questioned -

असूयाकुत्सनयोः, कोपभर्त्सनयोश्चैकार्थत्वात् पृथक् निर्देशः अनर्थकः। न हि अनसूयन् कुत्सयति, न चाप्यकुपितः भर्त्सयते। ननु च भो अकुपिता अपि दृश्यन्ते दारकान् भर्त्सयमानाः। अन्ततस्ते तां शरीराकृतिं कुर्वन्ति या कुपितस्य भवति। एवं तर्ह्याह -

''सामृतैः पाणिभिर्घ्नन्ति गुरवो न विषोक्षितैः।
लालनाश्रयिणो दोषास्ताडनाश्रयिणो गुणाः॥'' (८.१.८)

There is no difference between असूया (envy) and कुत्सन (blaming) and कोप (anger) भर्त्सन threatening. So there is no need to mention them seperately. Because one does not blame without envying; one does not threaten without being angry. (Reply) Dear Sir, we see people threatening the children though not being angry with them. At the most they put on such an apperance which an angry man gets. That is why it is said -

"The elders slap with hands (palms) with nectar in them but not smeard with poison. Many evils are associated with too much of fondling; many virtues are associated with beating".

Kaityata adds -

''गुरवो हि हितैषित्वादकुप्यन्तोऽपि भर्त्सनम्।
कुर्वते, भर्त्स्यमानास्तु कुपितान्, प्रतियन्ति तान्॥
विनाप्यसूयया कुत्सां कुर्वन्तीति पृथक् तयोः।
निर्देशः सूत्रकारेण विहितः सूक्ष्मबुद्धिना॥''

"Though not being angry, elders threaten the children because they want their wellbeing. But those who are threatened think that they are angry".

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"Even without envy some one may blame another man. That is the reason, Panini, the author of the ***Sutras*** who is a man of penetating mind, mentioned them seperately".

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तद्यथा - आम्राश्च सिक्ताः पितरश्च प्रीणिताः भवन्ति। ... अथवा - वृद्धकुमारीवाक्यवदिदं द्रष्टव्यम् ; तद्यथा - वृद्धकुमारी इन्द्रेणोक्ता वरं वृणीष्वेति। सा वरमवृणीत - पुत्रा मे बहुक्षीरघृतमोदनं कांस्यपात्र्यां भुञ्जीरन्निति। न च तावदस्याः पतिर्भवति; कुतः पुत्राः कुतो वा गावः? कुतो वा धान्यम्? तत्र एतयैकेन वाक्येन पतिः पुत्राः, गावो, धान्यमिति सर्वं संगृहीतं भवति। (८.२.१६)

The सूत्र ''न मु ने'' (८.२.३) is interpreted as ordiaining more than one thing. In that context Patanjali says -

'इह इङ्गितेन, चेष्टितेन, निमिषितेन, महता वा सूत्रनिबन्धेन आचार्याणामभिप्रायो लक्ष्यते'' - (The intention of आचार्य (पाणिनि) is to be known by his facial expression, movements of the body, wink of of the eye or by composing a long ***Sutra***. Or one ***Sutra*** may give two meanings he says, just as the mango trees are watered and the पितृदेवताs are pleased in one attempt.

Or it may be inferred with the help of one अर्थ। In this connection it is said.

Or it should be understood like the words of the old spinster (कुमारी). It is like this : An old spinster was told by इन्द्र to ask for a boon. She requested for a boon. "Let my sons eat cooked rice full of curds and ghee in a plate made of bell-metal". She has no husband; where can there be sons, cows, and the paddy? By one sentence she has included everything - husband, sons, cows and paddy.

There is well-known verse which conveys the full meaning of the sentence 'आम्राश्च' etc.

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एको वटुर्दर्भपवित्रपाणिः
वने वने सिञ्चति बालचूतान्।
आम्राश्च सिक्ताः पितरश्च तृप्ताः
एका क्रिया द्व्यर्थकरी बभूव।।

One young Brahmacharin, with his hand sanctified by holding a blade of Darbha grass pours water to the young mango trees in every garden. By this act of his the mango trees are watered and the पितृदेवs also are pleased.

शुभं भूयात्

पातञ्जलातुलवचःसुधाविन्दुसमुच्चयः।
कृतो दिदर्शयिषया भाषासौन्दर्यसंपदः।। १

यत्कृपालेशसंसर्गाद् ग्रन्थोऽयं ग्रथितो मया।
तस्यैव जानकीजानेः पदयोरयमर्प्यते।। २

देवतानुग्रहः पित्रोस्तपश्चाचार्यसत्कृपा।
कर्तास्मद्ग्रन्थजातस्य करणं केवलं वयम्।। ३

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